March 20, 1967

13 MADISON AVENUE +FW YORK, N.Y. 19022

Ralph F. Chlin Title Vice President and Coursel will b 7800 (Area Code 212) Winers : Artdealar, New York

Brand Of Directors:

The G.Perls President

To V.Thaw. Vice President

Of Milet, Stop, & Treas.

Svivon Gelegie.

Andre Ermerich

Stophen Plata

The Landen Angeles

R.M. Light, Roston

Charles K.Linck

Betty Passons

Officio / Ex-Presidente) :
 Michaeline P Rosenberg
 Pietro Matiese

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

I refer again to your letter of March 7 which I submitted to our Board at its meeting on Wednesday, March 15. Your letter contained two suggestions.

As to the first, the Directors have not experienced the frequent trouble of referring donors to the Association which you apparently have encountered. Accordingly, they did not feel that it was either necessary or wise for the Association as such to prepare a form of notification to donors that they should apply for appraisals to the Association. However, the Board did authorize me to prepare for you a form of letter which you, yourself, might wish to have typed on your own letterhead and then duplicated by mimeographing, xeroxing, or other process, so that you have the forms available for use when you need them. I have, therefore, prepared such a form and enclose it herewith. It is, of course, only a suggestion and you may change it to suit your own taste.

As to your second suggestion, there was more substantial difference of opinion. All of the Directors stated their galleries make insurance appraisals without charge and wished to continue that practice. Accordingly, they were opposed to the issuance of any form or statement to the effect that the Association requires that a fee be charged for that service. I am placing this question on the agenda for the next meeting of members so that we can find out whether a substantial portion of the membership agrees with you. It is the Board's feeling that in no event should the Association take a firm position which is binding on individual members with respect to fees for insurance evaluations. If, however, a substantial

rior to publishing information, regarding sales transactions, meanthers are responsible for obtaining written permission can both artist and purchases involved. If it cannot be sublished after a ressonable resuch whether an artist or urchases is living, it can be assumed that the information my be published 50 years after the date of rule.

rnor to publishing information regioning extent transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be extended that the information can't be subvished fit years after the date of sale.

March 8, 1967

Mrs. Harold J. Goldman 4602 Valerie Belleire, Texas 79603

Dear Mrs. Coldman:

Although I am sure you will be hearing further from Mrs. Halpert shortly, I wanted to get off the information you had requested re Philip Pearlstein. He is represented by the Alan Frunkin Gallery at 41 East 57th Street.

Hope this is what you wanted to know.

Sincerely yours,

Tracy Miller

March 12, 1967

Mr. Carl E. Solway
Plair Gallery
113 West 4th Street
Cincinnati, Ohio 45202

Dear Mr. Solwayt

Our accountant has just called my attention to the fact that our invoice to you dated November 23rd has not as yet been honored. Since we are obliged to pay our artists promptly, we must request that you send us a check for that sum by return mail.

Also, our records indicate that you retained 5 gouache drawings from the original group we sent you. You telephoned subsequently stating that several had been sold and the other were on route. This is our first experience of this sort and I trust that you will take care of the matter promptly.

Sincerely yours,

EOH/tm

NORTH PRESBYTERIAN C

GENESEE AT LEWIS STREET GENEVA, NEW YORK

MINISTER RICHARD L. MANZELMANN

March 1, 1967

Mrs. Edith Halpert Downtown Gallery 465 Park Ave. at 57th St. New York, N. Y.

Dear Mrs. Halpert:

If ever there were a case of a prophet without honor in his own country, it is true of Arthur G. Dove and his own city of Geneva. The Geneva Historical Society in co-operation with Hobert College is sesking to correct that situation by planning a small exhibition in the new Historical Society Gallery, hopefully for two or three weeks at the end of May. There are a few pictures available for this purpose in the city of Geneva, and I am in the process of contacting the White Gallery at Cornell, the Rochester Memorial Art Gallery in Rochester, the Albright Gallery in Buffalo and the Munson Williams Proctor Institute in Utica to see if they might loan us their pictures for this short period. We are not wealthy enough to plan anything very comprehensive, seeking only to illustrate in limited fashion his genius.

I am writing to you for two reasons. First, with your long history of carrying the torch for Arthur Dove you might know of pictures owned by individuals or private collections in this area that we might contact for loans. But secondly, to investigate the possibility of securing a few loans from your gallery and the terms for same. The proper safeguards and insurance would be observed. I am planning definitely to be in the city on the 27th, 28th and 29th of March, perhaps a single date earlier than that, and could atop by to pursue this issue.

I will be looking forward to hearing from you.

yours.

Richard Manzelmann Chairman, Exhibitions Committeefor The Geneva Historical Society

and Hobart College

Prior to publishing information regarding sales transactions, resourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be emblished after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

March 9, 1967

Mr. Richard Brauer, Curator Sloan Calleries of American Paintings /Valparaiso University Valparaiso, Indiana

Dear Mr. Brauert

In going through some papers which had accumilated, I find your letter dated way back on January 22nd, requesting three photographs of Rattner paintings. I remember turning this letter over to a temporary employee with instructions to wall the prints to you immediately and now that I find a notation "Please send" without any indication that my request had been carried out, I am writing to ascertain whether or not these reached you. I am sorry to bother you with this letter, but as you have been reading, no doubt, we are having difficulty with help these days in our Big City.

I hope the exhibition will be a great success.

Sincerely yours.

EOH/tm

1401 WALNUT STREET PHILADELPHIA 2, PA

LOCUST 8-7777

March 13, 1967

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Edith:

The Pennsylvania Academy of Fine Arts, Peale Galleries catalog for the show of Demuth, Dove, and Marin is enclosed.

With kindest personal regards, I am,

Sincerely yours,

BRP:w Enc. BARRY R. PERIL

o publishing information regarding sales transactions, obers are responsible for obtaining written permission with artist and purchaser involved. If it cannot be inhed after a reasonable search whether an artist or user is living, it can be assumed that the information a published 50 years after the date of sale.

March 4, 1967

Miss Rachel Baker, Editor LArtist Jr. 23 Putter Drive Springdale, Conn. 06879

Dear Miss Bakers

On February 17th we wrote you granting permission to reproduce John Marin's WOOLWORTH BUILDING and asking that you sign and return one copy of the letter agreeing to the conditions noted therein.

As yet we have not received your signed copy and will be most grateful if you can expedite this matter for our records. On the other handw if you have decided not to use the photograph, would you be good enough to return it to us.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

assistance as to jobs related to art (galleries, museums, and autting else which I might well not be aware of) in the Boston area. I will graduate from Fembroke in June as a major in American Civilation. I will also have completed the requisite number of causes for a History of Art major. (In the Art Department, I have taken: 1) an Introduction to the Utsual Arts @ Renaissance ach, (3) Modern Architecture, & Modern Art CEmpressionism = Bresent) 3 Nomerican Art, 600 Astrollo course in basic Design and 1 Lan currently taking a seminar on art exiticism of the 19th + 20th centuries. Thave completely extrausted Brown University's offerings in modern art, a fact which does not speak well of Brown) The work that I have most enjoyed in collège has been on papers related to art that Chave done for American History Causes. For a basic course in Diversion History, I wrote on the public's

March 1, 1967

Mr. Donald McClelland 2922 N Street Washington, D. C.

Dear Don:

You are a naughty boy. February has gone - or will be gone within a helf-hour, as I dictate this - and me no see you. If I can possibly get away earlier on Monday, March 13th, when I promised to give a talk at the University of Maryland, I will try to take a peak at your new quarters to which I had been invited several times but just could not make it. Transportation is so incredibly bad these days that I don't dere make any commitment, having had some bad problems in the last few months, the last one sitting in the plane for two hours because there were 16 planes ahead on the runway. I will let you know in advance in the event that our Dove exhibition gets hung by Sunday evening. On the other hand, how about you coming to our party on Tuesday the 14th from 5 to 7, etc.? The show will be a most exciting experience, with paintings dating from 1911 through 1946. The najority are watercolors, which with few exceptions are being displayed for the first time. The exhibition will certainly kneet everyone for a loop, as the cross-section is truly incredible. We are including several pastels borrowed for the occasion and will keep the show on four weeks, but I do hope that you can make it for the preview party. Do let me know. I really miss you.

With fond regards.

As ever.

EOH/tm

SUITE 202 / 1943 SOUTH KIND STREET

HONDLULU, HAWAII 96814

March 17, 1967

CERTIFIED MAIL NO. 904853 RETURN RECEIPT REQUESTED

Mrs. Edith G. Halpert Director The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Mrs. Halpert:

Re: Isami Doi

The Court hearing for the Final Accounts for the estate of Isami Doi was postponed because of my inability to receive a reply from you as to my letter of February 27, 1967, in which I requested information from you on the selling price, commission and net of four paintings which were sold by the Honolulu Academy of Arts in December, 1966.

It is hereby requested that the sales price, commission and net on the four paintings (Early Spring, Lingering Mists, Kauai Canyons and Distant Hills) be transmitted to me immediately.

In the meantime, I have been advised by a Mr. Kawakami of Honolulu, that he purchased an Isami Doi painting from your gallery, when he was in New York. Would you also be kind enough to give me the purchase price, commission, net and title of that painting?

A Master was appointed by the Court and it was upon his recommendation that the hearing be postponed because this information was not received. Until I am able to get this information, I will be unable to place the hearing on the Court Calendar. Your immediate attention is requested on these matters.

Very truly yours,

BEN G. TAKAYESH

BCT : hhw

cc: Mr. Edward Stanwood III, (Master for the Estate of Isami Doi, Deceased, Probate No. 2030, Fifth Circuit Court) for to publishing information regarding value transactions, searchers are responsible for obtaining written permission an both artist and purchaser involved. If it cannot be abbitubed after a reasonable search whether as artist or rebuser is living, it can be assumed that the information by be published 60 years after the data of rais.

See up att- to

February 28, 1967

Miss Janet R. MacFarlane, Director
Albany Institute of History and Aft
125 Washington Avenue
Albany, New York

Dear Miss MacFarlane:

Recently we received for consideration a painting by Thomas Kirby Van Zandt. This artist was a lifelong resident of Albany and it just occurred to me that this would be of interest to your institution, not only as a work of art but also with the local association.

I am quoting from a document I received with the painting:

"Van Zandt specialized in animal paintings and was widely sought after by pamers of blooded race stock and purebred dogs to paint portraits of their animals.

"The title of the painting, produced in 1832, is MAZEPPA.

Byron published a poem in 1846 on the same theme and
it is also the source of a Currier print, obviously
based on the Van Zandt."

There is also a note to the effect that the obituary notice of the artist appeared in The Argus, Albany, New York on Monday, January 4, 1886. I am enclosing a photograph of the painting.

Sincerely yours,

EOH/tm

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

March 16, 1967

Mrs. Edith Halpert, Director The Dewntown Gailery 465 Park Avenue New York, N. Y. 10022

Dear Edith:

Fred S. Bartlett, Director

Just a note to let you know how much I appreciate your willingness to send the two Tseng Yu-Ho paintings.

I can quite understand that the National Institute of Arts and Letters might be annoyed and I sincerely hope that I might be able to do something about one of them at least when they get here. You may be certain I will do my best.

Sincerely yours,

Director

FSB:jb

March 7, 1967

Mr. John Fell Stevenson 660 Sacramento Street San Francisco, California

Dear Mr. Stevenson:

The serigraph by Ben Shahn entitled MAXDES OF TYRE, which was acquired by your Father a good many years ago has been out of print for a long, long time and, if available, would bring \$500.

Sincerely yours,

BOH/tm

March 20, 1967

Dear Edith,

Knowing of your interest in art and the Skowhegan School of Painting and Sculpture, Bill Cummings, Jack Eastman and I do hope you can join us for cocktails at my apartment on Tuesday, April 11 between 5:00 and 7:00 P.M.

Isabel Bishop, Xavier Gonzalez, Alex Katz and Jack Levine, members of the school's Artist Board of Governors, will be here to tell us about the exciting things which have been happening at the school and plans for the future of the school.

Sincerely,

Esui

R.S.V.P. UN-1-9270 searchers are responsible for obtaining variety permission on both artist and parchaser involved. If it cannot be stablished after a responsible search whether an artist or archaser is living, it can be assumed that the information my be published 60 years after the date of sale.

March 4, 1967

Mrs. Betty Schenck 60 West 68th Street New York, New York 10023

Dear Betty:

Just to prove that I am an honorable woman, I am enclosing the stamps which were promised but not delivered. These are the stamps that I obtained in the Washington Post Office the first day of issue.

It was great seeing you and as soon as I stop being a shoo, I'll call to make a date. Mean-while I wish you luck in your new job.

Sincerely yours,

EOH/tm

March 1, 1967

Mr. Victor Demmer 81 Cove Street New Haven, Connecticut

Dear Mr. Denmer!

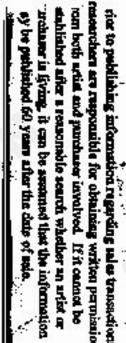
As I promised, I sent the two soulptures to the outstanding expert in the field of Oriental art.

He advised me that these were made for the tourist trade just as American Indian jewelry, southwestern Santon, etc. are being made today in this country and copies of other cultures throughout the world. Consequently, they have no value as original art, but are intended purely for decoration.

We have them set aside and will have them ready for pick-up at your convenience.

Sincerely yours,

EGH/tm





ALBANY INSTITUTE OF HISTORY AND ART

125 Washington Avenue Albany, New York 12210 Tel.: Area Gode 518, 463-4478

March 2nd, 1967

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

Your letter of February 28th addressed to Janet MacFarlane has come to my attention. Miss MacFarlane was married in October and has retired from the Institute.

Van Zandt's <u>Mazeppa</u> is an old friend. In 1965 and 1966 I had considerable correspondence with a gentleman in Albuquerque who was trying to trace both T. K. Van Zandt and the source of this particular composition. If you would kindly let us know the price of the painting and its condition, I will bring it before our Collections Committee next week.

With many thanks for writing to us, I am

Sincerely,

Norman S. Rice

Curator

NSR:fw

1

March 18, 1967

Mr. Martin Brassler Bressler & Meislin 5 Hanover Square New York, New York 10004

Dear Mr. Bressler:

As you requested, I am listing below the total number of the three serigraphs referred to in your letter, indicating the number of each we have 0 including those which are on exhibition and those sold and not as yet paid for.

We are also indicating in our ledger that in the future all payments will be made to "Martin Bressler, Trustee for the Ben Shahn Trust, 5 Manover Square, New York, New York".

Instanch as these prints do not include individual symbols of copyright (C). I believe it would be necessary to incorporate this symbol on all future prints, However, we have a clause in our sales invoice which has to date protected all the artists in relation to reproduction rights. A copy of the ambice form is enclosed. Please let me know whether this is satisfactory to you.

Sincerely yours,

EOH/tm

1,7 - b	In Callery	Out oh Exhibition
ALL THAT IS BEAUTIFUL	3	2
Branches of Water or Desire	2	
GANDHI	4	1
His does ?		e those soed

March 18, 1967

Mrs. Henry X. Salzberger 3131 Manle Avenue, Apt. 32 Dallas, Texas 75291

Dear Mrs. Salaberger:

Indeed, we will be pleased to cooperate with you in arranging for the exchange of Shahn's serigraph entitled PLEIADES for another example by the same artist.

Please let me know when you plan to be here to make the selection so that we may arrange to have a group available for your inspection.

Sincerely yours,

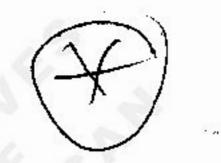
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser inwolved. If it cannot be established after a reasonable soutch whether an artist or inchaser is living, it out be assumed that the information may be published 60 years after the date of sale.

MORRIS BROLERSON

Mad Weman, 1963 (Knimki series) \$950;Fall River Legend Series I, 1966
BullSighter and Bull, 1966 (Larea series) 275;Lement for Ignacie Sanckes II (after Legen) 1250;-

Model Mas

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both setiet and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.



March 11, 1967

Mr. Archibald McLeod, Chairman Theatre Department Southern Illinois University Carbondale, Illinois

Dear Mr. McLeod:

As always happens when an artist dies, there comes a point shortly thereafter when all activities in connection with the artist's work come to a halt while the attorneys for the estate "settle" matters.

This is in explanation of the delay in sending you photographs of watercolors by William Zorach, who died last November. We had a group ready for you when all material had to be sent to the lawyers. At this juncture, although the estate has now been settled, the enclosed photograph is the only one so far returned to our possession. I am told that the heirs are having more prints made of all the others and we will have additional ones to send on to you shortly.

Hope you'll forgive us and can be patient just a bit longer.

Sincerely yours,

Tracy Wille

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Mrs. Edith G. Halpert Director, Downtown Gallery 465 Park Avenue (at 57th Street) New York, New York 1,0022

Dear Mrs. Halpert:

Thank you so much for your letter relative to the forthcoming exhibition of American painting, the 1940's. Your letter of February 25th addressed to Mr. Kuchel suggests that your loan plans for the show didn't register with you during our visit. From our previous correspondence (my letter of November 5th, your reply of December 6th, copies enclosed) as well as our talk, I assumed you did understand this. The misunderstanding is unfortunate. In response to your earlier letter (February 16) the American Federation of Arts is responsible for the booking of exhibitions selected under their auspices and sponsorship. As you know, their requirements of exhibitors are demanding and highly professional. When an institution meets the specifications required of exhibitors, I believe they are entitled to a complete exhibition.

I understand that the Museum of Fine Arts in St. Petersburg, Florida, is a new facility—only two years old—which is excellently staffed. Evidently they are trying to do a good job. I am told that the Encardi building in Miami has good exhibition facilities and their shows have been distinguished. I believe it may be somewhat like that at the Pepsi Cola Building in New York, or the Time Life Exhibition Center where I have seen superb examples from your collection on display. I have not checked into the situation at Garden City, but I expect a good report. Of course, the Efferson Museum, Syracuse University, has had a distinguished exhibition record for many years.

I regret that we will not have your paintings in the exhibition. The choices you offered were handsome. I shall hope for a change in your "change of heart". In the meantime, we are obtaining some very handsome replacements for them. The exhibition will be "educational" in the best sense of that word.

to publishing information regarding sales transactions, rethers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be liabed after a reasonable search whether an artist or user is living, it can be assumed that the information be published 50 years after the data of sale.

HOPE N. KONDRAT, CHATHAM, N. J.

ART EXHIBITION

March 15 to May 15, 1967

NEW PAINTINGS and WOODCUT PRINTS

Sponsored by Summit Art Center

AT NEW HAMPSHIRE HOUSE, Springfield Ave., Summit, N. J.

Weekdays-12 to 2 p.m.; 5:30 to 9 p.m.

Saturdays-5:30 to 9 p. m. Sundays-12 noon to 8 p.m.

Tuesdays, CLOSED

Exhibited—12 Liquitex paintings, 6 Woodcut Prints

rior to publishing information regarding sales transactions measurement are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a resonable search whother an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

occasion. In any event, I want to thank you - and look forward to seeing you.

Sincerely yours, 7801 ,1 dough

> Mr. are Mrs. William Moine 1139 Whitfield Frence Saresots, Florida

> > Less W.M. sed .. . M.

EGR/tm

I was traly deligned with the choosdesset of your exhibition and especially the title you used. North on Live with whom and of course was glad to see a number of our boys represented in this show.

The reason I refer to the tille is that a great change has taken place in the fer werth can se, with the reactions and a polygone and the fer were in the station and a society of leading and the INVERTICAL and The Advance and the first burn remains and the second beyon erables, he proceed up, elo., or not breather an armsetion align emily in the emily in the emily in the entire or and the content of the cont

Consequently, I its in a remain relicition which enough art entimals assertedly into and our true where it is nation some works of all anton some above the constant and have the temporal at this true to expose their age that a persion of years. Cheers!

File leater to the result of not creater observables and experience to recent years into avoid file? I seem years for the file of article if seem of the digit of the life over the consistent field in the selection of the continuous file of the fi

I have goed will, forming me for the four as distincting east, but I was really defined by the formal substitution of the subs

If it is not early you too much, I sould whom in thirthing notices of some of the meviture takes of some of the meviture takes the mountien of your molicotion would be of great interest to me.

In closing, I is bone than I will have the pleasure of seeign you both to the rest Naure.

Our next show - following has our rent Veorge Forris exhibition - comartises a large propert washer the son and the widow of Arthur Love have just turned over to us - tagether with a few pastels which we are borrowing for the constion. This onens on March lifth, but we are having a orayiew carty on Tuesday the 14th. Perhaps you can join us on that 23 Arrow Street Cambridge Massachusetts 02138 617-491-7200

GEOMETRICS INC.

Architects, Engineers Urban Design, Industrial Design, Research and Development

Mar16 Startdith: Thave your letter of March 4th. If I had not known your Toutation for loving cax " If works of art 2 would never have baned you dove's Factory Chimneys - a pastel, as You know, and nighty fragile. The fact remains that upon its last return from you it has clearly been removed from its frame. It has not been lent to anyone else. If unta your auspieus, it went to down. without my knowledge or consent. Then I am doubly offended. You will egree I am sure that it is far too ceions au object to be bandied about

William W Ahem Heyward Cutting Reter Floyd William H Wainwright David D Wallace Leslie Moore associate

Prior to publishing information regarding asless transactive rescurctures are responsible for obtaining written permits from both actist and purchases involved. If it cannot be established after a reasonable sourch whether an actist or purchases is living, it can be assumed that the informations by be published 60 years after the date of agle.

ROSENMAN COLIN KAYE PETSCHEK FREUND & EMIL

575 MADISON AVENUE NEW YORK, N. Y. 10022

SAMUEL I. ROSENMAN RALPH F. COLIN SYDNEY M. KAYE ALLAN D. EMIL WALTER J. PETSCHEK MAX FREUND AMBROSE DOSKOW SEYMOUR O. LEWIS LAWRENCE R. ENO MURRAY COHEN ANDREW J. SCHOEN JEROME L. SINGLER ASA D. SOKOLOW STUART ROBINOWITZ GILBERT B. EDELSON ARNOLD L ROTH LAWRENCE B. BUTTENWIESER EUGENE LVOGEL GERALD WALPIN

MURRAY HILL 8-7800 AREA CODE 212 CABLE ADDRESS "ROCOKAY NEWYORK"

March 7, 1967

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Re: Frank J. Winton

Dear Edith:

I enclose a copy of a letter which I received from Mr. Winton yesterday in reply to my letter to him of February 9th. I am troubled by this letter for a number of reasons: (1) The agreement between Winton and ACA does not put a price on the Weber. I don't see how Winton can say he lost \$2,500. (2) The Winton - ACA agreement provides for a payment to Winton of \$140,000 prior to his delivery of the paintings to ACA. I don't understand how Winton can say that the funds from the sale will not come to him until May 1st.

I assume from our discussion that I can't tell Winton that we know the details of his deal with ACA. I think Winton is stalling for time and trying to negotiate the price on the Weber.

I would like to discuss our next step with you. Would you call me at your convenience.

With best regards.

Sincerely,

Gilbert S. Edelson

GSE: dc 3193-001 Enclosures

March 16, 1967

Miss Eileen Lewis Borts Kroll Fabrics Inc. 979 Taird Evenue New York, New York 10022

Dear Miss Lewis:

Much as we would like to be of assistance to you and to the Famous Artists School with regard to the enclosed material, we have not handled the work of Julian Levi for a great many years and have no information whatever that would help you.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA 93104 TELEPHONE (805) 965-8569

aug 67

February 28, 196"

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

Thank you for your long letter of February 13. It clarified many of the matters troubling me.

I was distressed to hear that Mr. Shahn has been sick, but pleased to know he is better. I have been thinking of him so much that I feel I know him.

I have shared your and Mr. Shahn's opinion concerning the duration of the tour with Tom Leavitt. He agrees that the length of the Exhibition should not exceed the time necessary to show it here, in La Jolla and Indianapolis, which, allowing for pick up and return, will be about six months.

As Mr. Shahn is now unable to decide what he would like included in his show, I have gone shead with the matter of requests. Our loan request forms are now being sent to the museums and collectors we know.

I have at present selected sixty-six works for the exhibition, most of which are paintings; I say "at present" because I hope with your advice to add a number of prints to my list. Having painted on walls myself I realize such paintings are not removable. I was thinking of photographs. The sixty-six works represent every year of Mr. Shahn's work from 1931 - 1966, with the exception of 1936 and 1941 which might be represented by posters Mr. Shahn designed for the Farm Security Administration, and mural sketches; perhaps also from around this time, examples of Mr. Shahn's photography?

Forty of the works we want are in public collections, the rest in private or business. It is with obtaining the latter that we would very, very much appreciate your assistance. We will, of course, do all necessary clerical work and assume all responsibility, but need help concerning owners. I am enclosing a list of these works in question, as well as one of the show as a whole.

The catalog will have sixty or more pages with several color and many black and white reproductions. Before Mr. Shahn's illness, we had hoped to persuade him to design a cover for it which could also have served as a poster for the

I was delighted with the article which accessed in the Alumni News, I gather that you feel likewise.

Please rest hands and write adda eyalm.

March 18, 1967

Note of twee to you,

Dear Helen:

At last I have found a free evening to attack my correspondence folder. The Callery and all the many outside commitments I have, including lectures, openings, etc. consume all my time, but what preoccupies me most is the information service we are deluged with by miseums, publishers, acholars, etc. - leaving no time whatsoever for rest or entertainment. I have not been to the theatre or a movie, concert or ballet for more than two years and keep hoping that some miracle will occur to reduce my working hours from 18 per day (7 days a week) and give me an opportunity for relexation.

All this exclains my slow correspondence schedule. I find letters dating back to early February which are still sitting in my dictation folder.

I was delighted with your letter indicating your adjustment and the cheerful mood expressed together with the gratification relating to your stay in Ein Hod a full year. Happy Anniversary:

I was particularly happy - and thank you - to receive the slides of your work, which incorporates a mood reflecting your new life. I am dying to see the originals and would love to know the dimensions of these tapestries. Do let me know - and please, when you can, continue sending these to me.

I keep hearing about the collection at Cornell and what pleases me most is the fact that so many of the students have been benefitting from the experience. Last week after my lecture at the University of Maryland, where a very exciting exhibition of Arthur Dove's work, featuring his collages, opened, I was rewarded by the interesting questions asked by the art students of the University and their enthusiastic response to the works on view. Between these two recent experiences, I have decided to give part of my collection to a number of universities so that our youth will be exposed to the creative process which may be considered old hat today, but I have hopes that there will be a revival and the more exposure the sooner the revival will occur. Last Tuesday we opened a one-man show of Dove's watercolors, the majority of which are being presented to the public for the first time. What pleased me most was the presence of Mrs. Dove, for whom this was a first visit to the Gallery. She was so delighted with everything and so happy that the continuity is accented more and more - and she was so proud to see the list of museums in which he is represented, after the long early years when he remained unknown except by a very limited audience. I am enclosing a catalog of our show.

I too am pleased about the new apartment, but to date have done nothing about it, since thus far I have been unsuccessful in selling the present joint, which I abhor. If I remove all the furniture and works of art, it will be even more difficult to sell it, so I am paying the maintenance fee at the Ritz and the rent in the new establishment. But I am not depressed, since it is merely a matter of money for the time. When I return from a trip to Chicago, where I expect to select my next exhibition (paintings by John Storrs) I will start getting the new apartment wired for special lighting and painted in preparation for the move, even if I take only a few places of furniture, including a comfortable bed to 56th Street. Horty offered to help me and we have already gone over some of the details. I should be there within the next two weeks on a permanent basis. I have my fingers crossed about getting a housekeeper for the most beautiful kitchen I have ever seen. Meanwhile I am relaxed about it.

Print to publishing information regarding sales transactions, respectively are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sound whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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A.C.A. Gallery Associated American Arrists, Inc. Baboock Galleries Southey Callery Borgenicht Gallery Von Castelle Gallery Galeria Chalery Conden & Esstroni, inc. Peter Deitsch Gattery Tihni de Nagy Gallery Downtown Gallery Ander Funnerick Gallery, Inc. Existenther-Handin Callery, Chicago TAR Cafferies, Inc. Buttone Leigen Galbery, Inc., New York and Chicago Perus Cattery Los Arqueles Findler Calleres Forma Callery Rose Frond Gallery Fusion Golde limits James Goodman Callery Buffalo Grand Central Moderns Stephen Haby Caffery Dallo'd Hatfield Galferies, Los Asycles B.G.Flolland Gallery, Clicago Leonard Hutten Galleries Motha Justion Gallery Sidney Jan's Gallery Requesty Calleries.Inc. Samuel M. Knorp Gallery, Inc. Kratishaar Galleries Landan-Alan Gallery Felix Landau Gallery J.ns. Angeles Lefebre Gallery E.M.J. Igle & Co., Inc., 845:100 Lock Galleries Albert Leeb and Kringler Gallery Main Street Galleries, Chicago Makler Gallery, Philadelphia Pio re Matisse Gallery Middmen Galleries Milch Galleries Batis Micaki Gallery.Boston Frederick Mant, Inc. Donald Morris Gallery Denoit Newhouse Galleries, Inc. Beny Parson: Calley Peridot Calley Perk Calteries Frank Perts, Reverly Hills Poindearer Gallery Frank Rebn Gallery Paul Rosenberg & Co. Rosenberg & Stiebel, Ire. baidenberg Gallery Sam, Salz Bertho Schaefer Sviferheld and Co., Inc. Charles E.Slatkin, Inc., Collegie Stable Gallery Staempfli Callery, Inc. David Stubel Galleries Los Angeles E.V. Chows, Ca., hic. Valley House Gallery Dallas Maynard Wolker Gallery Weylie Gallery Willard Callery, Inc. Howard Wise Gallery Zalati-kie Gallery, Inc.

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BRESSLER & MEISLIN

COUNSELLORS AT LAW 5 HANOVER SQUARE NEW YORK, N.Y. 10004

HANGVER 5-7805

BERNARD BRESSLEA BERNARD J. MEIGLIN MARTIN BRESSLEA BURTON & TAUBED

JACOB LIPPMAN

March 14, 1967

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

As we advised you on March 10, 1967 Ben Shahn transferred all of his interest in three graphics entitled "All That Is Beautiful", "Branches of Water or Desire" and "Gandhi" to a trust created by him.

As trustee of such trust it is necessary that I have a complete inventory of such graphics. It would thus be appreciated if you would let me know at your earliest opportunity how many of these three graphics you have in your possession.

Thank you for your courtesises in this matter.

Very truly yours,

TIN BRESSLER, Trustee for

Ben Shahn Trust

MB: he

HERBERT J. KAYDEN, M. D.

Mar Elith -

after considerably discussion and bloveyles, Judicelle and

I have decided to offer Ed Charecki Volcon 1" to 44

Row act Museum of Branken University, and have so

withen to William Seitz.

Would you be good enough to give less an appearent of this painting for our work. It was furthered Jan. 1960.

gabeille has stacked to pregan a catalogue of our pooks in I wonder if you could gur see the value, as of 1967, of the painting and scalloten on the soulsed list. I have not link dimension - at one in the process of gathering them.

130 East End any Nearly again.

140 York 28, 44.

March 18, 1967

Mr. Bruce St. John, Director Delaware Art Center 2301 Kentmere Parkway Wilmington, Delaware

Dear Bruce:

I was pleased to see the catalog of your current exhibition. However, after studying it more closely I was somewhat taken aback by the fact that The Downtown Callery is not included among the lenders and wonder whether we have sinned in some way or snother.

Frankly, Isam not distressed about the matter, but just regret that I did not have the pleasure of seeing you if you were in New York to make the selection.

In any event, do come in to say hello soon. It is always good to see you.

Sincerely yours,

EOH/tm

. 1

Worke-Permet (1919) 400 Madison Averua New York, New York

To stok it has concerns.

We are preparity one servain, betalooks for the first Artists Schools are would size very over to struct be include to mission to include Tombination \$3. by Struct being the Prior to his death. Mr. Davis was a member of our founding faculty and we have included the works in our other textbooks. We will, or course, be pleased to use a credit line. I am enclosing a photostat of the work for your identification.

We would also appropriate it greatly if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph suitable for reproduction. If there is a charge for this, please bill us.

Since we have an extremely tight deadline, we would be most grateful if you could reply as soon as possible. Thank you for your cooperation.

ofacerety,

S.Jeen D. Fox

Correlary to Mr. Jack Warren, Art Director

search and Development

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or inchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20 Warren

March 18, 1967

Mrs. Paul Ward 403 West Sixth Street Hays, Kansas 67601

Dear Mrs. Ward:

I was so pleased to receive your letter and of course delighted with the fact that you and Mr. Ward are so happy with this acquisition - which, incidentally, was among the most admired sculptures in the Zorach exhibition.

Indeed, I do remember your interest in reverse glass paintings, but we have been so preoccupied with arranging our current exhibition that I have not had an opportunity to visit the warehouse where we keep our "fragile" works of art - and, as a matter of fact, the bulk of our American Folk Art collection. If you would be good enough to let me know several days in advance of your next visit to New York, I will be delighted to arrange to have a few examples here for your inspection. Meanwhile, my best regards to you and Mr. Ward.

Sincerely yours,

ROH /+=

March 12, 1967

Miss Cynthia F. Blank, Director Circle Gallery 177 Lafayette Circle Cincinnati, Ohio 45220

Dear Miss Blanks

I am sorry to have delayed my reply to your letter, but we were waiting to receive a replacement of prints from the artist as we had practically none to spare.

Several have just arrived, but we are now obliged to cut down on consignments and have to limit ourselves to Gallery sales for the artist. If, at some future time, you plan an exhibition of this type and expect to be in New York, we will be glad to show you what we have available.

Sincerely yours,

EGH/tm

UNIVERSITY OF MARYLAND COLLEGE PARK 20740

DEPARTMENT OF ART COLLEGE OF ARTS AND SCIENCES March 9, 1967

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

Thank you for the invitation to the Arthur Dove Preview, but regret-fully I cannot make it to New York due to a prior commitment.

Sincerely,

William H. Gerdts Acting Gallery Director

David is still in Europe and Adelyn is off to North Carolina to jury a show. I would like to say again how great the Dove watercolors are, perhaps the biggest and most exciting exhibition I have seen in a long, long time. Each watercolor is a real treasure. I am so glad we could all be there for the opening. Go to the Russian bear and hear Odessa Mama.

I know all will work out for you and Itll see you in April.

Sincerely yours,

Donald R. McClelland

Curator of the Lending Collections

4	AFRICAR RISTORY & CULTURE:	
	AFRICAN FROVERS, Laslav (Peter Pauper). AFRICAN PROVERS, Laslav (Peter Pauper). AFRICAN WENDER TALES, Carpenter (Doubleday) - Children's Book. CONTINUITY & CHANGE IN AFRICAN CULTURE, Bascomb & Herskovits (U.of Chicago). GLORIOUS AGE IN AFRICA, Chu & Skinner (Doubleday) - Children's Book. (paperback also available - \$1.50) GREAT RULERS OF THE AFRICAN PAST, Dobler & Brown (Doubleday) - Children's. (paperback also available - \$1.50) GUIDE TO AFRICAN HISTORY, Davidson (Doubleday) - Children's Book. (paperback also available - \$1.50) LOURNAL OF THE NEW AFRICAN LITERATURE (Quarterly Mag.)	1.29 6.13 1.29 3.33 4.03 2.01 3.04 3.04 3.04 3.04 1.29 4.07 1.29 2.01
2	RONOGRAPE RECORDS:	
	ADVENTURES IN NEGRO MISTORY (Volume I)	3,61
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PHILADELPHIA MUSEUM OF ART . FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET . P.O. Box 7646 PHILA, 19101

March 8, 1967

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for the 22 Shahn photographs which just arrived. I will have the bill processed immediately.

I will be in touch with you shortly to see what you have of Shahn's in your warehouse and to take up other exhibition matters if I may.

Sincerely yours,

Hundard Willing

Kneeland McMulty Curator of Prints and Drawings

KMH/bm

BUITE 202 / 1943 BOUTH KING STREET / HONGLULU, HAWAII 96814

February 27, 1967

Mrs. Edith G. Halpert Director The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Mrs. Halpert:

Re: <u>Isami Doi</u>

I am required by the Master of the Estate of Isami Doi, Deceased, to file an amended Petition of Final Accounts in court regarding the estate, which is compulsory by our State law, due to the sale of the four paintings (Early Spring, Lingering Mists, Kauai Canyons and Distant Hills) by the Honolulu Academy of Arts and the proceeds collected from this sale. I will appreciate your noting the selling price, commission and net of the four paintings on the form which is provided.

Your immediate attention on this would be greatly appreciated.

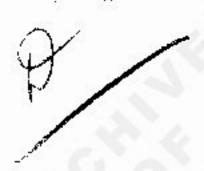
Very truly yours,

BEN G. TAKAYESU

BGT: hhw

Enclosure

for to publishing information regarding white transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a responsible search whether an artist or reducer is living, it can be assumed that the information my be published 60 years after the date of sale.





MUNSON-WILLIAMS PROCTOR INSTITUTE

310 CENEBEE STREET

UTICA. NEW YORK 13502
MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

March 14, 1967

Mrs. Edith Gregor Halpert, Director DOWNTOWN GALLERY 467 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

We have had a request from Mrs. Max M. Salzman of Winnetka, Illinois, for a color slide of our Max Weber "MUSIC LESSON". Do we have reproduction rights for this picture? If not, may we have permission?

Others have been asking for color slides of our collection. Could you clarify for me the situation with regards to all of the paintings that the Institute has purchased from your gallery?

Thank you very much for your assistance as this has presented a problem recently.

With kind regards,

Sincerely,

JRB/awh

Jeffrey R. Brown Curator of Education

87.15

March 10,1967 204 MEETING ST. PROVIDENCE, R.T. 02906

I am busely sorry that I was unable to see you while I was in New York. I had hoped to speak with you about plo possibilities in the field of out in Boston. I realize that further degrees beyond the Bachelor of Arts are pretty much universal qualifications today, and I do hope to go on in my studies in the future. Next year, however, I do not want to be in school as I am planning on being married in September, and, since my francé will be in lès last pear of medical school, I will be unable to say where we will be after fure, 1968. I thus cannot begin a masteir program as [might not be done by June, and graduate schools do not allow. the transfer of credits.

I therefore wanted to ask your advice and possible

coerchers are responsible for obtaining written permissions essenchers are responsible for obtaining written permission out both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

Tatar and Kelly Architects Planners Urban Designers 520 Light Street Baltimore Maryland 21202 301-539-7880

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6 March 1967

Downtown Gallery 465 Park Avenue New York, New York

Attention: Mr. Patterson

Dear Mr. Patterson:

As you may know, Baltimore has passed an ordinance which permits an expenditure of 1% of cost of public construction projects for fine art.

We have two such projects under consideration at the present. We would appreciate your forwarding as soon as possible photographs or a brochure with description of your work in the event that you are interested in being considered.

Thanking you in advance, I remain

Sincerely yours,

Seymour M. Tatar SMT/6b

Seymour Machell Tator American Institute of Architects American Institute of Planners Associate William Soution Relly Jr. American Institute of Architects

March 2, 1967

Mr. Bruce Buttfield 50 East 73rd Street New York, New York 10021

Dear Mr. Buttfield:

Mrs. Halpert has someone who is interested in seeing the actual pictures of which you gave her photographs.

Would it be possible for the works of art to be brought here to the Callery? I will appreciate hearing from you.

Many thanks.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Helpert

Medical Economics, Inc.

Oradell, New Jersey 07649 · Area Code 201 262 · 3030

March 17, 1967

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

This is to request information pertaining to the artwork of Mr. Ben Shahn represented by your gallery.

We are a national publishing corporation, promulgating a variety of professional magazines pertaining to medicine, art, architecture and related subjects.

- I, as art director for our corporation, wish to use the finest art available for the various publications -Ben Shahn is, in my estimation, among those artists in that category, therefore this request.
- May we use works already done and applicable? At what cost?
- 2. May we commission original art work for reproduction (providing a script to the artist and asking for his interpretation)? At what approximate cost? For drawings? For prints? For paintings?

Your advice by return mail will be appreciated.

Sincerely,

CHAPMAN-REINHOLD, INC.

Lenwood W. Freas Art Director

March 18, 1967

Mrs. Margaret Haggerty 7709 Riverdale Road Hyattsville, Maryland 20784

Dear Mrs. Haggerty:

Much as I would like to be of assistance to you, I can give you little direct information in connection with the polychrome sculpture by John Storrs - other than the fact that he applied the color after the sculpture was completed, using watercolor paint in most instances. Since he died in 1956 - long before we obtained all of his sculpture from his estate (1965) - we cannot give you any more detailed data.

In relation to the work of Max Weber, I would suggest that you write directly to his widow, addressing the letter in care of this Gallery. I will forward this to her or her daughter, either of whom will be better equipped to make a definite statement based on personal observation. Finally, I am not familiar with the work of Charles Shaw and therefore cannot help you in this connection.

Thank you for your complimentary remark. I am delighted that you enjoyed the exhibition of Dove's work.

Sincerely yours,

EOH/tm

MUSEUM OF AFRICAN ART

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for Inter-cultural Understanding

316 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002 Lincoln 7-0324, Lincoln 7-8690

March 20, 1967

Mrs. Edith G. Halpert Director, Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

I enjoyed very much hearing you talk last Monday and viewing once again the Dove paintings. I continue to feel that my confronting you makes you slightly uncomfortable, because you anticipate that I am going to ask when you are coming to see our Museum. This usually proves to be true.

All I have really wanted to do, on the infrequent and quick trips that you have made to Washington, was to pick you up at the airport or train station, and, on your way to wherever you were going, stop by the Museum for a 15-minute quick tour. I am convinced that, if you once see it, the enthusiasm you originally had for the project would be regained. We have begun to make a considerable dent in the public awareness here in Washington, with some 33,000 people having visited the Museum thus far, including 900 groups who have had guided lecture tours of the exhibits, and I am very sorry that you have not yet seen what you played a role in getting established.

Perhaps the only way we can get you down here is to hold an exhibit of selected works by Max Weber demonstrating his interest in African art and inviting you to give a lecture on the subject of African influence on modern American artists. Would you consider this?

I can't imagine how we could have neglected to send you copies of the four studies of Frederick Douglass which Ben Shahn did in support of the Museum. Perhaps it was as you suggested, that one subsonsciously feared that you would not like to know that Shahn did this work without telling you. I had assumed that you did know about it. In any case, the four studies are being sent by separate cover. One of them almost became the design for the Frederick Douglass 25¢ stamp which was recently issued by the Post Office Department in a ceremony sponsored by our Institute. However, members of the Douglass family objected to what they regarded as the modern treatment and insisted on a conventional likeness; thus, the stamp which you see on the enclosed first day cover.

I look forward to hearing from you soon.

Sincerely,
Warren M. Robbins

P.S. The Bakota figure will be returned whenever you are ready for it.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both esties and purchaser involved. If it cannot be dablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information y be published 50 years after the date of sale.

Mr. Sloward Lace

The Mowatown Lallery

Ho5 Park arenue

Theo York, New Jork

dor to publishing information regarding sales transactions, sourchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or training is living, it can be assumed that the information by be published 60 years after the date of sale.

March 13, 1967

Dear Mrs Halput:

Hen is my chick for \$000 covering my functions of last.

Thursday. We look forward to the circle of our first "Mossis"

Sincerely yours,

Stylen V. c. Morris

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be tablished after a reasonable seamh whether we crist or rehease is living, it can be assumed that the information y be published 60 years after the date of sale.

March 3, 1967

Mrs. Henry G. Zapruder, Registrar National Collection of Fine Arts (Swithsonian Institution Constitution Avenue at 10th Street Washington, D. C. 20560

Dear Mrs. Zapruder:

You are quite correct that the purchases should be recorded as from The Downtown Gallery.

However, all gifts should be recorded with Mrs. Edith Gregor Halpert as the donor. And would you be good enough to send an official letter of acceptance for these? Many thanks.

When are you and Mr. Z. coming up to see us again? . It'll be our pleasure.

Sincerely yours,

-

blished after a reasonable search whether an artist or haser is living, it can be assumed that the information be published 60 years after the date of sale.

escarchers are responsible for obtaining written permiss om both artist and paretheses involved. If it cannot be stablished after a reasonable search whether an artist or archaner is living, it can be assumed that the information by be published 60 years after the date of sale.

March 9, 1967

Mr. Richard Manzelmann, Minister North Presbyterian Church Genesee at Lewis Street Geneva, New York

Dear Mr. Mangelmann:

Your letter was very well-timed. It so happens that two one-man shows of Dove's work are about to open within the next few days - one at the University of Maryland, which is exhibiting a fascinating group of his collages together with a few related paintings. These were borrowed from museums, collectors and the Gallery. The opening is on March 13th. Two days later we are presenting a large group of watercolors by Dove just released by his family and the majority are being exhibited for the first time. However, neither of these would interfere with your plans, but it would be wonderful if you could arrange to see both exhibitions, which collectively offer a remarkable range of this great artist's contribution in the field. Meanwhile, I will check through our records to ascertain what examples of his work are in the New York State area, aside from the institutions listed in your letter.

If you let me know when you would like to make a specific appointment during your visit in New York, I will have considerable material for you to consider. Of course, we will be delighted to make some loans directly. In such instances all the expenses of packing, shipping (both ways) and insurance are the responsibility of the consignee. Since Dove always worked in a small scale, this should not be an expensive project. In any event, since we have very complete records in our photograph books, you will have the opportunity of going through the material and selecting what you think will fit in with your specific plans.

I look forward to your visit and hope to hear from you in advance.

Sincerely yours,

EOH/tm

P.S. I am enclosing a publicity release for your information and an invitation which I hope you will be able to accept.

March 1, 1967

Mr. Irving Mitchell Felt Madison Square Garden Corp. 410 Park Avenue New York, New York 10022

Dear Mr. Felt:

I had hoped to see you atothe opening of the Morris exhibition, which continues through March 11th.

Also, I want to advise you that I have located some very fascinating paintings, drawings and sculpture which I think you would find most interesting in connection with your project. I would very much like to show these to you at your convenience and will make an appointment suitable to you any time in the near future.

My best regards - and I look forward to seeing you.

Sincerely yours,

BOH/tm

P.S. I am still holding the Weber for you, which you originally had on reserve.

Marin: Cevicus devug 1948

Kenigothi: Sorlow Fragueze, 1936 poweil
Bevelesque Ducen 1933 4

Torach: how Tender vs. Johnson Dundee, 1916 oil
Basebace Player - Coronze

Weber: Cerrobats, 1946 bit

Tealen: Corneral Scene (Him)

March 10, 1967

Braquette Inc., AE Lenox, Massachusetta

Gentlemen:

Enclosed find our check for \$10, for which please send us five (5) clear Lucite Braquettes per attached advertisement.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, according are responsible for obtaining written permission from both satisf and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assemed that the information by be published 60 years after the date of sale.

The Downtown Gallery 465 Park Avenue New York, New York 10022

March 1, 1967

To: Joe Mayer, Compt Ray Letter Service:

Please REMOVE the following stencils:

Publicity: Mr. & Mrs. Alan Brandt 44 W. 77th St. - Apt. 7E New York, N.Y. 10024

H.O.Gerngross Inc. 200 W. 57th St.

Artist: Mr. Frederik L. Ottesen Iter Rue du Park Montsouris State House Annex New York, N. Y. 10019 Paris 14, France

New Jersey State Mus. Trenton, N.J.

..., and the following are CHARRS;

Publicity: Mr. Bernard Murphy Uptown News Sentinel 029 Crescent Aveve. Bronx, N.Y. Majseum: "

Mr. Bernard Murphy Uptown News Sentinel 2936 Wilkinson Avenue BROVE N.Y. 10461

Mr. Bruce Etchison, Dir. Abby Aldrich Rockefeller Folk Art Box C

Collection 27158 Carl

Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Va. 23185

Mr. Richard A. Madigan, Asst. Dir. The Corcoran Gallery of Art Washington 6, D. C.

Mr. Richard A. Madigan, Director Museum's Resources Council Amon Carter Museum Fort Worth, Texas

Customer: Dr. Jack Royce 21 E. 87th St. New York, N.Y.

Williamsburg, Va.

Dr. Jack Royce 120 Central Park South to New York, N. Y. 10019

to

to

Mr. Richard Miller 120 W. Rittenhouse Sq. Philadelphia, Penna, 19144

Mr. N. Richard Miller 220 W. Rittenhouse Sq. Philadelphia, Penna, 19103

Mr. Harold J. Goldman 4602 Valerie Bellaire, Texas

Mrs. Harold J. Goldman 4602 Valerie Bellaire, Texas 79603

Mr. & Mrs.Charles Dreifus Jr. 990 Chestnut St. San Francisco, Calif.

Mrs. Charles Dreifus 20 East 68th Street, Apt. 11G New York, N. Y. 10021

....and please make the following new MUSEUM stencils:

to

to

Mr. Robert G. Osborne/ 51 East 90th St. New York, N.Y. 10028

Miss Janet R. MacFarlane, Dir. Albany institute of History & Art 125 Washington Ave. Albany, N. Y. 12210

Mr. Thomas P.F. Hoving, Dir. Metropolitan Museum of Art New York, N. Y. 10028

Miss Ines Garson Museum of Modern Art 11 West 53rd St. New York, N. Y. 10019

Mr. Pic Swarts HemisFair '68 4Z1 S. Sm Alamo, Box 1968 San Antonio, Texas 78206

...continued...

March 16, 1967

Saundy Dear,

I am just about coming to after the opening of the Dove exhibition and the dinner party that followed. In addition, four of the Smithsonian staff stayed on in New York until this morning and occupied not only my day time but evenings as well. They are a very enthusiastic group and truly dedicated to their jobs.

I deeply regret that you and Bill could not be at the opening. I was so delighted that Mrs. Dove attended. She was very happy with the way the exhibition looked and was altogether most charming. It is too bad that she had left a few moments before Bill phoned.

It was such a treat to see you and your Nother. Now I love two girls in the family and certainly appreciate the very beautiful flowers which arrived and which cheered me up considerably. In addition to these thanks I want to add my deep appreciation for your hand delivery. The painting looks absolutely superb in the show, where it occupies a central point. Bill sure has an eye and picks good.

Love of love to you-all,

Prior to publishing information regarding sales transactions rescarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be catabilitied after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRB, HARRY E. TERHUNE TIMBER MILL CIRCLE STAMFORD, CONNECTICUT 06903

March 17, 1967

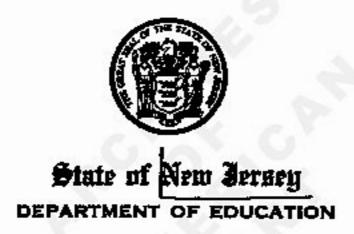
Mrs. Edith Gregor Halpert Bowntown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

At this point I am winding up my master's degree thesis on Reuben Nakian for the Institute of Fine Arts, and am now working on a complete listing of his works.

May I again request your assistance? I would like to ascertain from you exactly what works you own. According to my information a 1921 white marble Pouter Pigeon and a bronze of the 1923 Adolescence are in your possession, but I would appreciate your porroboration or correction, and, if you have them, the dimensions. Are there other works which you or the Gallery own?

I have been unable to find any information on a 1926 Torso, a 1926 Pigeon Fantail, alabaster, a 1928 bronze portrait, and a 1928 marble head of Conchetta Scaravaglioni, which were listed as having been exhibited in Whitney Annuals, nor the whereabouts of the male Seal, alabaster, 1930 and the 1926 terracotta Dahlov Reclining.



Street Address
NEW JERSEY STATE MUSEUM
W. STATE STREET
TRENTON, NEW JERSEY

6 March 1967

Mailing Address

STATE OF NEW JERSEY

THE STATE MUSEUM

CULTURAL CENTER

TRENTON, N.J. 08428

Mr. Tracy Miller
The Downtown Gallery, fic.
465 Park Avenue
New York, New York 10022

Dear Mr. Miller:

Enclosed herewith is the State Form 100, which we would like to have you sign in the lower left-hand corner and return to us as soon as possible to cover the Ben Shahn.

Sincerely yours,

Kenneth W. Prescott Director, State Museum

Kennoth W. Wrospott

KWP:bcb Enclosure 1406 OCEAN SUMMIT 4010 GALT OCEAN DRIVE FORT LAUDERDALE, FLORIDA

Mpa 782

My School Mrs Holbert
Ho 200 10 8h Ben Stalm grantine

Hey deception most figures picked out

for the De gentlemen on the shore

Said you tend bound air to be on

amical of my check brouking

you I also Sincerely

Cers Schider

securchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaeur is living, it can be assumed that the information by he published 60 years after the date of sale.

HELEN W. BOIGON, M. D. 45 EAST BEND STREET NEW YORK 28, N. Y.

March 8, 1967

Dear Edith,

Received no statement so am forwarding the enclosed with this. I was sorry to hear you say that there are real plans now for your retirement, but glad for you if it will really effect the rest you so richly deserve. I simply can't conceive, however, of your retiring in the ordinary sense. I can only fathom the process as one in which you will be unencumbered by the infinite details of running a business, and free to lend your very special gift and knowledge to those areas of the field where wise counsel or particular enlighterment is always needed from time to time.

Isn't it a prestory in this temporal existence to be bound to a body that does not respond to the exigencies of the spirit? I've watched all my life a catagory of persons who run the continuum from resignation to reveling in illness. I recognize and accept this phenomenon. I have as yet been able to touch nothing in myself that strikes the resounding chord of understanding. As yet I can do nothing but loathe any impediment to action.

If you are not too much inundated by a sea of your own details, I wish you could give some consideration as to what direction any future acquiring of ours might take. We don't have a collection in the classic sense, but whatever its nature, I know somehow in my depths that when it stops expanding -- just as when my devotion to it ceases -- we both will die.

Love,

Helen_

Polisled bronze -# 218 - Anakening 1960 (He name seems to have changed, but the preces are otherwise identical) Thank you your tules.

February 28, 1967

Travel Meses

\$350. was its last selling price when we had it (about 2 years ago)

•

thished 60 years after the date of sal

to peblishing information regarding sales transactions, where are responsible for obtaining written permission both artist and purchaser involved. If it cannot be liabed after a reasonable search whether an artist or user is living, it can be assumed that the information we published 60 years after the date of sale.

March 18, 1967

Mr. Robert L. B. Tobin 711 Park Avenue New York, New York 10021

Dear Roberts

It was so good to see you and I regret that I did not have the opportunity to spend more time with you.

Do you recall a mention of Mauricio Lasansky in connection with the exhibition section devoted to "protest". Last night I came across the February 21st issue of Look Magazine, in which an article appeared relating to an exhibition of this series that I had previously seen and will appear at the Whitney Museum from March 22nd to April 30th. If you can lay your hands on the article, I would like to get your reaction to the idea of his inclusion, so that I may make a specific selection of several examples while the show is on.

As soon as I get my next show organized, I will try to make arrangements for you, Pic and me to visit the Peruvian Ambassador and/or his aide in Washington at a time convenient for all of us. Meanwhile, I have been getting some other ideas which we can discuss on your next visit to New York.

And so, fond regards.

Sincerely yours,

EGH /+.m

HOWROOMS:

NEW YORK

CHICAGO

SAN FRANCISCO

LOS ANGELES

DAILAS

PHILADELPHIA

BOSTON

foories.

NATIONAL SHOWROOMS AND GENERAL OFFICES 979 THIRD AVENUE AT FIFTY-ENGNT STREET, NEW YORK, N. Y. 19023

TELEPHONE 212-755-6200

March 14, 1967

Downtown Gallery 465 Park Avenue New York, New York

Gentlemen:

Enclosed is photostat of work which was purchased by Mr. Boris Kroll from your Gallery.

Also please see letter from "Famous Artists Schools, Inc.," asking for 8" x 10" B/W matte photocopy or glossy photo of this work by Mr. Julian Levi.

Since we do not have photo, Mr. Kroll was wondering if you could forward one on to the school.

If you do not have anything on file, please let me know so that I may inform Miss Fox .

Thank you very much.

Sincerely yours,

Eileen Lewis

Levense 10

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a resounable search whether an artist or purchaser is living, it can be assumed that the information may be published for years after the date of sale.

March 9, 1967

Mrs. Max M. Salaman 871 Burr Avenue Winnetks. Illinois 60093

Dear Mrs. Salamen:

Thank you for your nice letter and your offer to send me the slides of your work.

There is a possibility of my flying out to Winnetka in the near future to see Mrs. Booz and if I can possibly manage to take time off I will let you know in advance so that I may see the originals of the slides. However, I must advise you that at this stage I am tapering off and for the past few years we have made no additions to our roster for this reason as well as the fact that we are not well-equipped for promoting any additions appropriately. There are so many galleries in New York that there should be no problem whatsever in finding a suitable place, I am sure. After 41 years I feel that I have made my contribution and I think that the younger generation should take over from here on.

Incidentally, would it be possible to make a kerog copy of the Weber painting formerly owned by Mrs. Joseph Shapiro, which I gather has been given to the Art Institute of Chicago. I am somewhat confused as we have two paintings under the same title and, by mistake, someone listed both under the name of the Rose Art Museum as dones. If you can possibly get the xerox of the photograph I would be most grateful.

Best regards.

Sincerely yours,

EOH/tm

March 16, 1967

Dr. Abram kanes 500 East 77th Street New York 10021

Dear Dr. Manet,

The information you request is as follows:

Georgia O'Reeffes PALL MARIE LEAVES, oil purchased from gallery 1948 repurchased by gallery 1969

John Marine

Movement - Circus Herses, ereyes purchased from gallery 1964 8800_00 repurchased by gallery 1967 1000.00

Sincerely years,

Mohno

CHARLES A. MEYER 4640 ROOSEVELT BLVD. PHILADELPRIA, PA. 19192

March 11, 1967

Miss Edith Halpert The Downtown Gallery 465 Park Avenue, New York, N. Y.

Dear Miss Edith:

Surie and I enjoyed our visit and apologiza for imposing on you unannounced.

We haven't made a definite decision re Charles Shela and she has disappeared for the mountains of Colorado.

I look forward to being on your mailing list.

Most sincerely,

Charles A. Mayer

Manuel 5 family

caserchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or orchaser is living, it can be assumed that the information my be published 60 years after the date of sale.

March 9, 1967

Mr. Fred S. Bartlett, Director Colorado Springs Fine Arts Center West Dale Street Colorado Springs, Colorado

Dear Fred:

I am sorry to be so late in my reply. This place has been a madhouse and I am way behind in my correspondence.

Both of the Tseng Yu-Ho paintings you asked for are on exhibition at the National Institute of Arts and Letters, which chooses a few artists annually for exhibition. This is considered a great honor. However, I will do all I can to withdraw them in time to make the March 15th deadline when Berkeley is scheduled to make the pick-up, according to your letter.

I am very pleased with your choice as they are both excellent examples and naturally hope that your Contemporary Art Society decides to make the acquisition.

It was so good to see you and I hope that your visits will be more frequent in the future.

Best regards.

Sincerely yours,

ECH /tm

Donee's Name:	The Harry Sfruman Library		
City	Independence, Missouri		
Date of gift or p	proposed date of gift: December 20, 1965		
Name of work:	"Hot Piano"		
Artist:	Ben Shahn		
	ty:		
When purchas *Purchase Pri			
PAINTING - 011	or fill in one): , watercolor, pastel, gouache, other <u>Watercolor</u>		
	nze, stone, wood, other		
GRAPHIC - Lit	hograph (Blk/White, color), etching, other		
Support (underline one): Canvas, paper, wood panel, other Paper Panel Simensions: Height 23 1/2 inches; Width 15 1/2 inches			
			
Condition of work	ast No : Edition size		
	alers and collectors): Hon. Nelson A. Rockefeller		
	Governor of the State of New York Albany, New York		
Exhibitions:			
References in publetc.	lications (books, magazine articles, exhibition catalogues,		

Corrent bracket walne is \$ 3500

3/4/67

Tries to publishing information regarding sales transactions, mecanohers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable sound whether an artist or perchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

This information is required by the Internal Revenue Service regulations but will not be disclosed to the appraisal panel.

^{**} If space is insufficient, please supply the information on additional page.

March 7, 1967

Mr. Relph Colin

Art Dealers Association
575 Medison Avenue
New York, New York

Dear Ralph:

May I make a proposal which I am sure has been in many other dealers' thoughts! This refers to the appraisal of works of art presented to institutions.

In practically every instance, the donor writes to the dealer directly, necessitating a pleasant reply suggesting in detail the procedure in all such cases (over \$500.) It occurred to see that a printed form letter on the Association stationary could be issued and sent to dealers who request it, so that we could sail this form with a brief note to the person requesting the valuation. It would be a great boon to in. I know, and certainly to other dealers. I would be willing to accept a charge for the forms. Nost important is the fact that it would be better public relations for all of us. I hope you will agree to this arrangement.

Sincerely yours,

BOH/tm

P.S. Incidentally, it also occurred to me that something be done with valuations for insurance, which come into the Gallery daily. The service requires a tramendous amount of time and I wonder whether we couldn't get another form from the Association stating that a fee must be charged for this service hereafter - smough to pay for all the clerical work, postage, etc. Mrs. Edith Gregor Halpert, Director

February 27, 1967

delightful people, and, should they come to California, we would look forward to seeing quite a bit of them.

I have checked with our savings department to see if you do, in fact, have two savings accounts with us. They have made an exhaustive check with our branches and with our IBM department. There is no question that you have just one account with us. Apparently, the confusion must have arisen because you opened an account in our Oakland office and later made a large deposit to that account. You may have mailed your deposit to San Francisco, but since we already had an account open for you, we would not have opened a separate account unless specifically instructed to do so. I hope that answers your inquiry. There is no possible way for you to have more than one account with our association and for us not to have complete records of your accounts.

We are looking forward to receiving the Morris as soon as your exhibition has closed. I really won't know how to answer Susan when she asks me, "What is the picture doing?" Any suggestions?

I hope this letter finds you feeling well and that you are once again eating now that you have a "proper" apartment. We are building a guest house which should be ready long before the summer. Why don't you come out and see which child you would like to exchange for a piece of sculpture.

Maun & Her Sandler

March 15, 1967

Miss Loraine Vietengruber c/o Mrs. Nancy P. Kefauver Advisor on Fine Arts Department of State Washington, D. C.

Dear Loraines

It is with great pride that I finally address you by your full name, having learned it at long last.

We have received your receipt forms for four of the five paintings recently consigned to you (\$7678, dated January 19, 1967) but no receipt was sent for Edward Stasack's PACIFIC, 1964. As the initial arrangements for this loan were made through the Monolulu Academy of Arts, it is possible that the receipt was sent to them, but since the painting actually came from here, we should have the receipt here. In order to have our records complete, can you send me notification that PACIFIC was indeed received by you.

Many thanks for your trouble. Best regards.

Sincerely yours,

Tracy Miller

March 2, 1967

Rabbi Leonard I. Beerman Leo Bacok Temple 1300 North Sepulveda Blvd. Los Angeles, California 90049

This is the official record of the gift to the Lea Back Temple.

This painting was acquired in Paris in the latter 1920's. It has been cleaned and appropriately framed for hanging. I am using the minimum valuation of \$500. for this gift.

Please return one copy for my files.

			-			
Received	HAVAIN	bjy A.	Dejes	on _	(date)	

Exhibition, but as this is not possible I am sure that among Mr. Shahn's large opus something appropriate can be found. I also hope that Mr. Shahn will allow us to quote from his lectures and statements. As with the Exhibition, I would like the unique quality of Shahn to shine through (the Shape of Shahn?).

I deeply regret that I was not able to talk with Mr. Shahn when I was in New York, not only as a personal deprivation, but because I would have liked to know his attitude toward his own work. While I cannot now foresee whether it will be possible for me to come soon again to New York, I nevertheless hope that before the catalog goes to pressI will be able to talk with him.

Thank you again for all the courtesies you have extended me.

Very sincerely yours,

Page Two

Shahn

William J. Hesthal General Curator

Mum J. Herth

Enclosure WJH:mk

Muhlenberg College Allentown, Par Mar. 17, 1967

The Downtown Gallery 465 Park Ave. Ritz Tower Concourse New York

Dear Sirs:

The Class of 1967 at Muhlenberg College has elected to donate a piece of sculpture as a class gift. We are attempting to locate a suitable work, and request your help in doing so.

As we are working within a maximum budget of \$2000, I would appreciate any information (including photographs, if possible) you have concerning available works in this price range. Please use the following address:

> Box 336, Muhlenberg College Allentown, Pa. 18104

Because of circumstances beyond our control, the time for decision is short; we would therefore appreciate a prompt reply. Thank you.

Sincerely yours,

Clive F. Getty

Sculpture Gift

Committee

JOHN FELL BTEVENSON 560 SACRAMENTO STREET SAN FRANCISCO, CALIFORNIA

March 2, 1967

Miss Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y.

Dear Miss Halpert:

I inherited from my father, Adlai Stevenson, a Ben Shahn print with a message of Maximus of Tyre. I have recently made a gift of it to the Adlai E. Stevenson College at the University of California. Dr. Spivack, who gave the print to my father recommended you for certification of the exact market price.

I would be very grateful if you could furnish me with this information.

Sincerely yours,

John Fell Stevenson

recardura are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or wolveser is living, it can be assumed that the information may be published followers after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or wethwer is living, it can be assumed that the information may be published 60 years after the date of sale.

hunden

March 9, 1967

Dear Bellas

I tried twice to reach your home but there was no answer and I assume that you are still in Washington.

You asked me to let you know when and where the Dove exhibition will be held and when my talk would take place. So, here is the information - It will open about 8 p.m. at the University of Maryland, which is in College Park - and of course in the Department of Art. I just cancelled but on the cocktail party they were giving for me, but I am having dinner at the University. Your name will be left at the desk so there will be no problem getting into the lecture hall, as I am not charging a fee and they are not having an entrance charge. I hope you can make it - and I hope I won't make a damn fool of myself now that I have become such a complete shap, Walter called me last evening and we had a great laugh and I think we will start a club for kalekies. As you know, Walter had that ghestly fook business, Jack had a wart removed and cannot shave. I suggested that he rent false whiskers as I do want to have them at the Arthur Dove exhibition preview party on Taesday from 5 to 7 plus - and I do hope that you and Leonard can make it this time. My neck is almost healed and I won't have to wear a boa at the party. I hope you can make both Dove exhibitions.

Laws.

rior to publishing information regarding sales transactions, exearchers are responsible for obtaining written permission rios both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information to be calculated for warren for the date of sale.

March 1, 1967

Mr. Foy C. Casper Jr.
Assistant to the Curator
Norfolk Museum of Arts and Sciences
Tarmouth Street and The Hague
Norfolk, Virginia

Dear Mr. Casper:

Since your program includes contemporary American Art, I thought you might be interested in the enclosed catalog of our current exhibition. You will also find the entire list of artists on our rester on the back page of this catalog.

If you would like to be put on our permanent mailing list, we will be very glad to do so - and I hope
that when you are in New York, you will drop in to
see what we have on view of interest to the Norfolk
Museum. I look forward to seeing you in the near
future.

Sincerely yours,

EGH/tm

.

RESUMB

NAME-Diana Gail Padgett

DATE OF BIRTH-September 25, 1944

PLACE OF BIRTH-Asheville, North Carolina

HOME ADDRESS-75 Brevard Road
Asheville, North Carolina

PRESENT ADDRESS-409 Biltmore Street
Greenville, North Carolina

EDUCATION-Bachelor of Arts Degree, May 1966
East Carolina College
Greenville, North Carolina
Major in Printmaking

Mester of Arts Degree, 1967 East Carolina College Creenville, North Carolina Major in Printmaking

Art History-Ancient, Medieval, Italian Renaissance, Northern Renaissance, 19th Century, 20th Century, Art of the United States Pan American

TEACHING-Graduate Assistant teaching Art Appreciation East Carolina College

EXHIBITS-North Carolina State Student Show-Awar!
Appalachian State Teachers College
First Annual East Carolina Art Show-Award
Asheville Art Museum Sidewalk Show
East Carolina Printmakers Traveling thow

ORGANIZATIONS-Delta Phi Delta Honorary Art Praternity

REFERENCES-Dr. Wellington B. Gray, Dean School of Art East Carolina College Greenville, North Carolina

> Mr. Donald Sexener, Professor School of Art East Carolina College Greenville, North Carolina

Dr. Francis R. Adams, Professor Department of English East Carolina College Greenville, North Carolina

executions are responsible for obtaining written permission on both actist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information by begandining 50 years after the date of soly.

March 16, 1967

Dr. Henry S. Spencer 1000 West Grace Street Richmond, Virginia

Dear Dr. Spencers

Thank you for your letter.

Although we have no color transparencies of the work of Georgia O'Keeffe, we do have some very exciting examples here at the Gallery.

Since you do get to New York from time to time, why not let us know a bit shead next trip and we will be happy to set up an appointment to show you what we have available.

Sincerely yours,

Tracy Miller

100

March 18, 1967

Mrs. Leonard Beerman 258 Denslow Avenue Los Angeles, California 90049

Dear Mrs. Beermant

So you shouldn't say I forgot you!

There were two Shahn shows in 1959. The first - in March - was paintings. I don't have a spare catalog, but there were 18 paintings shown and I have looked up the photograph of each. No boys on a porch with a baby behind. Maybe there was a last-minute substitution or addition to the catalog, but there is no record.

The other show (catalog enclosed) was prints. I am familiar with all those listed, but note the end of the list says "titles are no longer available". It couldn't have been a print you saw, could it! No. I know you know the difference.

We are back where we started. What can I tell you? Come back soon. Next time the main event pits Bill (the porter) against Emily Genauer. Seriously, I do enjoy seeing you and Rebbi Beerman always.

Sincerely yours,

Tracy Miller

Harch 18, 1967

New York Central Ticket Window Grand Central Station

Dear Sir:

Confirming telephone conversation, the bearer of this letter and our check #2794 in the amount of \$185.60, William Haith is authorized to pick up the following reservations we have made on the 20th Century to and from Chicago.

> from New York Bedroom L 251 Today - March 18

Tomorrow - March 19 from Chicago Bedroom H 261

Thank you.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission one both artist and purchaser involved. If it connot be stablished after a reasonable search whether an artist or urchaser is living, it can be samued that the information by he multished 60 years after the date of sale.









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museum of african art





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GALLERY OF NEGRO HISTORY

\$16 - \$16 A ST., N. E. CAPITOL HILL WASHINGTON, D. C.





nor to publishing information regarding sales transactions, escurchers are responsible for obtaining written permission can both actist and purchaser involved. If it cannot be stablished after a reasonable search whether an actist or urchaser is living, it can be sasumed that the information by be published 50 years after the date of sale.

March 15, 1967

Mr. Willem Schilthuis 40 Fifth Avenue New York, New York

Dear Mr. Schilthuis:

We have had word from the National Institute of Arts and Letters that you expressed interest in the work of the artist Teeng Iu-Ho, a group of which is currently on exhibition there and that you inquired as to where her paintings could be obtained.

This Gallery has represented Tseng Yu-No for the past several years and we have at all times an exciting cross-section of her work on hand. We will be happy to show you these paintings at any time. It might be a good idea to telephone shead if you wish a specific appointment.

We look firmerd to hearing from you and to meeting you.

Sincerely yours,

Tracy Miller

March 1, 1967

Dr. Allen S. Weller, Director Krennert Art Museum University of Illinois Urbana, Illinois

Dear Dr. Wellers

Several days ago I received your announcement of the 1967 Festival of Contemporary Arts.

If a catalog of this exhibition has been published, I would be most grateful for a copy as your shows have always been of special interest to me and I am eager to see your 1967 selection in all the categories listed. If there is a charge for a catalog, please advise me accordingly and I will be pleased to make the "investment".

With best regards.

Sincerely yours,

BOH/ta



ART GALLERY SE UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

February 28, 1967

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

For a long time we have been wishing that we might have an original painting of Georgia O'Keeffe's for our Collection. Not long ago she wrote me, when I had written her about a recent exhibition, and told me that you still had some paintings of hers and that they were for sale.

Would you be so kind, Mrs. Halpert, as to let me know whether there are existing photographs of these works, and whether I might have the prices of them? Meantime perhaps I shall find an opportunity to come east and will certainly have a look at them first hand if this becomes possible.

I still remember the fun we had one morning, looking over many of your folk art pieces. Every good wish to you.

Yours very cordiall

Rev. Anthony J. Lauck, C.S.C.

Director, Art Gallery

AJL/pz

THE CORCORAN GALLERY OF ART
WASHINGTON, D. C. 20006 3/10/67

Please admix if Sleng of K.
Marris Godrodite evere be
returned to the Carcaran
on loan.

Casemay N. Jones

Cigiotian

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS

WASHINGTON, D. C. 20860

CONSTITUTION AVENUE AT TENTH STREET

February 28, 1967

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

While in the process of putting in order the National Collection of Fine Arts 1966 records, I have discovered some confusion regarding the proper source of the lithograph, NOTRE DAME, by Ernest Fiene, the Merry-go-round and the Moses Eaton fresco. Will you kindly let me know if these are to be credited as gifts from you or from the Gallery?

I have of course recorded the purchase of the Weber, Sheeler and Kuniyoshi from the Downtown Gallery.

Thank you for your help in clarifying this matter.

Sincerely yours,

Mrs. Henry G. Zapruder, Registrar National Collection of Fine Arts

and to sure une acceptance

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rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information my be published 60 years after the date of rule.

Martha's Vineyard, Massachusetts 6. nearde 1967 hlear mrs Halfert: On January 20th I mailed you fine coloured strap shots of the Stuart Claris pectures I have in my passession as you requested. I leave not heard from the gallery stating you had received them. Please mail them back to me as they are expensere, and a gallery in Regeton would like to see them. Sincerely maryann de golier

Mrs. Ralph J. de Golier Vineyard Haven, Box 771

RELIABLE FUR DRESSERS AND DYERS (1960) LIMITED

MEMBER OF FUR TRADE ASSOCIATION OF CANADA, INC.

400 RICHMOND STREET WEST - TORONTO 2-8 - ONTARIO PHONES: 363-3731-3732-3733-3734

March 17, 1967.

Victor Topper. 5 Hearthstone Cres., Willowdale, Ont., CANADA.

Downtown Gallery. 465 Park Ave., New York, N.Y. 10022.

Dear Mrs. Halpert:

I hope this letter finds you in the best of health. The opening date of our Art Show is Sunday May 7, 1967. At the present time we are putting together our catalogue and publicity. Therefore I would like to know what you will be sending to us, and prices of same. Also whether it would be possible for you to include about six sculptures by William Zorach.

Unfortunately Fine Arts Services Transport no longer goes to New York. Could you therefore arrange your own transportation to bring the things to Canada. We have found Budworth to be quite reliable in this respect.

We would appreciate it very much if the works of art could be shipped from New York no later than April 20.

In the near future I will be sending you copies of news releases and publicity.

Thanking you for your co-operation, I remain,

Yours truly.

Victor Topper,

Chairman, Beth Tsedec Art Committee.

GALERIE COARD

TABLEAUX MODERNES

SOCIETÉ ANONYME AU CAPITAL DE SE.GOO P

36, AVENUE MATIGNON
PARIS 8

TEL. : 389-28-16 R. G. SEINE 07 9 10-009 IMBER : 700-78-108-0-441

Paris, 7th March 1967.

Mrs. Edith Halpert,
The Downtown Gallery,
465 Park Avenue,
New York.
Etats-Unis.

Dear Edith.

I hope that you have received the two receipts for the transfer of the Ottesen paintings, collages, and caseins to Mr. Chapman Kelley of Dallas, and to Mrs. Helen Serger (by the intermediate of Mr. Joseph Devernay) La Boetie Gallery, 1042 Madison Avenue at 79th Street, New York, that I returned to you after having duly signed them, as you had requested.

By the same post I am writing to both Mr. Kelley and to Mme. Serger to inform them that all transactions with Ottesens' work are from now onwards directly between The Gallery Coard and the two above mentioned persons. I would therefore be most grateful, if you have not already done so, if you would remit the remaining Ottesens' to Mrs. Serger; by the intermediate of Mr. Devernay; of the Boetie Gallery.

I hope you are keeping well and I look forward to finding you in good health on my next visit to New York.

With all my best wishes,

Vours sincerely, Ni we On li Nex

Miura Grilichess

cior to publishing information regarding sales transaction expanding sales transaction expanding written permission from both artist and perchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaer is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert Page 2 February 28, 1967

Your offer to allow the paintings from the Downtown Gallery to be shown at the Georgia Museum of Art in April is generous. However, our budget will not allow for special shipments from New York to complement the show to be circulated by AFA. I was very impressed by your Hartley, Dove and Marin in particular. If you reconsider your decision, I would love to have these included in the traveling show.

Thank you for a pleasant and enchanting four and one-half hours of conversation. I can't think of a better way to be teased.

Sincerely yours,

William D. Paul, Jr.

WDP:da

cc: Mr. Douglas Williams Mr. Konrad Kuchel Hope N. Kondrat
19 Spring Street
Chatham, N. J. 07928

THIS SIDE OF CARD IS FOR ADDRESS

U.S. POSTAGE

U.S. POSTAGE

W. W. J. W. J.

rior to publishing information regarding when transactions, researchers are responsible for obtaining written permission into both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or incluser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Merch 1, 1967

Mr. and Mrs. Raymond Nasher 4701 Miron Drive Dallas, Texas

Dear Patsy and Ray:

This evening, in hunting for some insurance records, I came across a large envelope containing some cards and papers with a note enclosed marked "for immediate attention". Among some truly urgent papers, I found your Christmas card, "We're in a Holiday humour", which I had put in this special envelope. Here I am wringing my hands, etc. wondering how in the world the two groups of unrelated material were combined and recall that I had a temporary clerk while my secretary was away for the holidays. This explains the situation and I am writing in the hope that you will forgive me for not acknowledging the charming family photo which I now cherish and am putting in my personal file. The Nashers sure make a good-looking group in and under the tree and I hope I will see them soon in my immediate environment. Are you planning to be in New Tork in the near future? I would really love to see you.

while I had planned to take a trip to Texas several months ago, I still find it rather difficult to travel, but one of these days I am going to take a real vacation to refuel my system. Meanwhile, I do hope you will be coming up this way as it is always a great pleasure to visit with you.

My fond regards.

As ever.

EOH/em



DEPARTMENT OF STATE

WASHINGTON

March 7, 1967

Mrs. Edith Halpert, Director Downtown Gallery 465 Park Avenue The Ritz Tower Concourse New York, New York 10022

Dear Mrs. Halpert:

I am pleased to advise you that we have placed the art, noted below, which you have so generously loaned to the Department of State Art in the Embassies Program. The list indicates to which Embassy this work has been sent.

Again, my deep appreciation for your welcome participation in this Program.

Sincerely,

balancy P. Kefauver

Advisor on Fine Arts

rune Veitengruber

"The Mourner" by Jack Levine has been sent to the American Embassy in Lusaka, Zambia for Ambassador and Mrs. Robert C. Good. rice to publishing information sugarting sales transactions, seasochers are responsible for obtaining written permission rots both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information say be published 60 years after the date of sole.

OK)

PEDIATRICS

26912 YORK ROAD HUNTINGTON WOODS, MICH, 48070

Dear Edeth Evelies & please find a check

In \$500.

This is presents boy men in
full.

May I have surk a rear to
and a Stelle "Hank you" as
well for the many pointings I
have bought ever the years from
you.

Sencephy.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by be published 60 years after the data of sale.



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION
2727 SOUTH ROCKFORD ROAD

TULSA, OKLAHOMA 74114

VICTOR C. HURT, PREEDANK DONALD C. HUMPHERY, DIRECTOR

March 16, 1967

The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Sirs:

I am pleased to report that the following work of art was sold from our recent "Collectors Choice VII" exhibit:

Abraham Rattner

Out of the Wilderness

The unsold works will be returned to you soon, if they haven't already. When you have received them, please sign and return the enclosed receipt form.

The exhibit was a great success and we sold more than in any previous year's show. A check for the sold work will be mailed in a few days.

Thank you for your assistance with the exhibit.

Sincerely,

Donald G. Humphrey

Director

TYTH

clor to publishing information regarding sales transactions, assurchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a resumpable search whether an artist or urchaser is living, it can be sesumed that the information gy be published 50, years after the date of rais.

rior to publishing information regarding sales transactions, restrepthers are responsible for obtaining written permission nom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be searched that the information my be published 60 years after the date of sale.

Dawn Town Galleries Hew York, M.y. the have recently received a Ben Shala site seven for a gift realled Pleiades 1959. If we were to carefully transfert it back to your pallery as an expect to be in him find in a few weeks - account you primit ses to choose au own with server? he know there are atthe which the any much like but their me indefinet prus to live with. Please let as hear Swally whilefuger. fran you.

conchers are responsible for obtaining written permiss our both artist and purchaster involved. If it cannot be stablished after a reasonable search whether an artist or archeser is living, it can be assumed that the informationary be published 60 years after the date of sale.

I was delighted with the article which appeared in the Alumni News. I gather that you feel likewise.

Please keep happy and write soon again.

March 18, 1967

Lots of love to you.

Dear Helen:

At last I have found a free evening to attack by correspondence folder. The Gallery and all the mean outside conditionants I have, including leathwar, coenings, etc. consume all systems, but white preparations most is the information service we are deluged with by museums, mublishers, acreives, etc. - leaving so time whatsouver for rest or entertainment. I have not been to the theatre or a movie, concert or ballet for more than two years and keep bucking that some mirrola will occur to reduce as sorbing hours from 18 oer day (7 days a week) and give me an opportunity for relaxation.

At 1 this explains my closs compensations: scherule. I find letters dating back to marky february which see still sitting in my dictation folder.

I was difficient with your litter incipating your adjustment and the chearful mode are named threshow with the grafficition relating to your stay in him And a full year. Theney Andrewsers:

I was marthousantly band a trd thank you a to receive too alless of Amer work, which is gornameter a more reflecting your new life, if or dying to see the originals and would love to they the dirensions of those tope atries. To let we know a and olease, when you can, continue mering these to se.

I keep hearing alout the collaction at Cor als and what oleases me most is the fact that so rang of the students has a been benefitting from the countiest. Last week after my lecture at the University of Maryland, where a very condition whichs on of Achar hove's work, featuring his collages, onesed, I was rewarded by the interesting questions asked by the art students of the University and their ectuariestic response to the works on view, detween these two recent experiences, is an exposed to give out of my collection which may be considered old ask today int I have hopes that the creative process and the exposure the today the revised will be a revisal and the exposure the tions the revised will occur. Last impeday we append a onemal way of love's waternologe, the majority of which are being presented to the public first time. What cleased as rost was the presence of hims, love, for whom this was a first visit to the Collegy. The was so delighed with everything and so happy that the continuity is accented more and more - and she was so proud to see the list of museums in which he is represented, either the long early years when he remained unknown except by a very linited radience. I am enclosing a catalog of our show.

I too at cleased about the new scatters, but to date have done nothing about it, since then fact as new beer unsuccessful in selling the present faint, which I abhor. If I remove sil the furniture and works of art, it will be even more difficult to sell it, so I am maying the maintenance fee at the fift and the rant in the new establishment. But I is not depressed, since it is merely a metter of money for the time, when I return from a thic to Chicago, where I expect to select my next exhibition (vaintings to John Storrs) I will start retting the new scatters wired for secutal lighting and painted in preparation for the move, even if I take only a few pieces of furniture, including a comfortable bed to 56th Street. Forty offered to halo as and we have already gone over some of the details. I should be there within the next two woeke on a permanent basis. I have ever soon. Meanwhile I am relaxed about it.

amp!



THIS SIDE FOR ADDRESS

Mrs. Sdith G. Halpert 465 Park Avenue New York, NY.

-

A Property of the second secon

March 1, 1967

The Rev. Ledlie Laughlin Jr. 515 Parker Street Newark, New Jersey 07104

Dear Father Laughlin:

I was so glad to hear from you and naturally am delighted that you and Mrs. Laughlin are pleased with the two birds with which I finally parted. As I amptioned during our telephone conversation I am refunding the \$30. representing the sales tax. Since you did not make the pick-up in New York City there is no obligation to pay the tax and our shipping receipt legalizes the remittance.

This evening I referred to my purchase record of the painting you and Mrs. Laughlin had me set aside. As I always want my favorite works of art to have a loving home, I am setting a minimum price of \$1600. on PLANTATION SCENE. I trust that this will be satisfactory to you. If you do acquire it, I hope that you will consider lending it to an exhibition in which I am involved and feel that this painting is a must. This won't occur until the following year and I will tell you more about it the next time I have the pleasure of seeing you - I trust in the very near future.

My best regards.

Sincerely yours,

EOH/tm

Proof to publishing information regipting sites transactions, measurement are responsible for obtaining written permission from both artist and purchases involved. If it cannot be attablished after a reasonable search whether an artist or rechases is living, it can be assumed that the information may be published 60 years after the date of sale.

March 1, 1967

Mr. Jay R. Wolf 26 East 63rd Street New York, New York 10021

Dear Mr. Wolf:

As you requested I am supplying below the current insurance valuation on your John Marin watercolor:

SEA FANTASY, 1942 12% x 10* \$3000. 4

Sincerely yours,

ECH/tm

rior to publishing information regarding sales transactions, to surchers are responsible for obtaining written permission from both artist and perchases involved. If it cannot be sublished after a reasonable search whether an artist or archases is living, it can be assumed that the information by published 50 years after the date of sale.

March 18, 1967

Mr. Norman A. Geske, Director Sheldon Memorial Art Gallery Lincoln, Nebraska 68508

Dear Morman:

I was pleased to receive your "Calendar of Events" and to note that you are still popping. How come you never come to New York or at least you never pay me a visit? I would love to see you and to have a good oldefashioned gabfest with you. How about it?

Meanwhile, my best regards.

Sincerely yours,

BOH/tm

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nor to publishing externation regarding selections assertions, securchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reassociable search whether an artist or archaeser is living, it can be assumed that the information my be published 60 years after the date of sale.

Merch 18, 1967

Dr. Irving F. Burton 26912 York Road Huntington Woods, Michigan 48070

Dear Irva

Please forgive my belated reply, but I have been hopping around the country and this is my first opprotunity to attack the fattest folder you have ever seen, the contents of which are all letters which require an answer. Yours is first.

Many thanks for your check. A receipted statement is enclosed and I will wait until you pay us a visit before I give you the proper thank you. Meanwhile, accept my written gratitude.

It has been a mightylong time since I had the pleasure of seeing you-all and hope that you will be coming this way in the near future.

My best regards.

Sincerely yours,

EGE/tm

1. .

March 9, 1967

Mr. Bernard Osher Golden West Savings and Loan 1632 Franklin Street Oakland, California

Dear Barney:

At last several of the photographs we had ordered some time ago, including those I promised to send you, have been delivered to us - and here they are. The catalog enclosed, together with the publicity release, will familiarise you with the context.

Because Broderson and Tseng Yu-Ho were invited to participate in an "honor" show at the Mational Institute of Arts and Letters we held onto a few of the paintings in the recent exhibition for that occasion. 21 of his paintings were sold here during the one-wan show, but we held onto several hot numbers, which are still at the Academy. The detailed list follows and indicates to which series each of the pictures belongs. I included an earlier example we have been hanging onto. This was part of the KABUKI series which we showed several years ago.

Let me know which one interests you especially or if you prefer to have two shipped to you for consideration, we will be glad to do so.

The Jack Levine I mentioned to you unfortunately had been loaned to the Art in the Embassies Program and will be gone for some time. When you are next in New York, I'll see if I can locate another of his paintings - but in any event will show you photographs if they are in storage or on exhibition elsewhere. Do come in soon and let me know ahead so that I can arrange a little dinner party for you or whatever. Meanwhile my best regards.

Sincerely yours,

EGH /tm

P.S. Please return the photographs and indicate which of the Brodersons you would like to have sent to you.

Ditchley

OLD CHURCH, VIRGINIA

Rare Books, Prints, Custom Framing

Office Address: 1000 W. Grace St.

Richmond, Virginia

March 11,1967

Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York City, New York

Dear Miss Halpert:

I see in your advertisements that you represent several leading American artists, among them Gergia O.-Keeffe. I have been interested in her works since I saw a cactus that she had given Randolph Macon Women's College in Lymchburg.

I am interested in finding one of her works along this order, perhaps of some flower as a focal point for a living room. Some years ago I believe I saw a sunflower at your place that was most intriguing.

If you have anything along this line that is available at this time or might be available in the near future, I would appreciate it if you would quote me a price and send me a colored photograph. I get to New York occasionally, and I could come by and see it and talk with you about it.

Sincerely yours,

Henry S. Spencer, M.D.

HSS:mc

Office Address: 1000 West Grace Street, Richmond, Virginia

Parch 1, 1967

Mr. and Mrs. William Moise 1139 Whitfield Avenue Sarasota, Florida

Dear W.M. and A.M. :

I was truly delighted with the amnouncement of your exhibition and especially the title you used, "Art We Live With" - and of course was glad to see a number of our boys represented in this show.

The reason I refer to the title is that a great change has taken place in the art world per se, with two new classifications among collectors - THE INVESTOR and THE RICH MAR WHO IS BORED; the first buys names and the second buys crotica, happenings, etc., concentrating on sensationalism exclusively. Another category is the so-called collectorswho concentrates on one-image artists.

Consequently, I find it a great relief to see that enough art enthusiasts still buy and own true works of art which evoke a personal response and have the temerity at this time to expose their own tasts over a peried of years. Cheers:

This letter is the result of not only my observation and experience in recent years but specifically an article I read a few days ago in Life Magazine (Feb. 17 issue) entitled HAPPENINGS with a subtitle of "The Other Culture", a rougher version of a profile on the "great" collector Mr. Scull which appeared some months ago (54 pages) in The New Yorker.

I hope you will forgive me for using you as a listening post, but I was really delighted to receive the Sarasota Art Association announcement as well as one from Santa Barbara entitled THREE YOUNG COLLECTIONS, which refers in part to that of the Andre Previns.

If it is not asking you too much, I would adore receiving copies of some of the reviews which may appear in your local papers, as the reception of your collection would be of great interest to me.

In closing, I do hope that I will have the pleasure of seeing you both in the near future.

Our next show - following the current George Morris exhibition - comprises a large group of watercolors the son and the widow of Arthur Dove have just turned over to us - together with a few pastels which we are borrowing for the occasion. This opens on March 15th, but we are having a preview party on Tuesday the 14th. Perhaps you can join us on that

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rem both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or reheaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

17/200

Heaction to the Armury Show; for social + Entellectual History, I did a comparison of the never of theadere Duiser and the Ashlan School; and Thecentry completed a research paper on the Image of the Negro in 19th Century American Art as a Reflection of white Attotades. This was perhaps the most rewarding experience I have ever had. I worked basically from photographs of paintings on the Negro in the files at the Freck, and dress my own conclusions as there is very little written material available on this topic.

In art courses, I have written papers on Artin Architecture, the COBRA group, and of course, Streat Davis.

I have enjoyed art so much, in school and out, that I do hope I can work in some allied field, and I would certainly be most grateful for any suggestions you might be able to give me.

(over)

whether are responsible for obtaining written permission in both artist and purchases involved. If it cannot be blighed after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 50 years after the date of sole.

March 17, 1967

Mr. Stophon Stone 100 Elgin Street Novton Contre 39, Mass.

Dear Mr. Stone,

As you requested, the current insurance valuations are listed below.

Steart Davies	Ivy League serigraph \$100,-	
Isani Doi:	River Mouth, 1961 oil 1000,-	
Arthur Doves	Spring, 1944 oil 5500,-	
Yasuo Kuniyeshis	Sister Ast, 1951 oil srayes 3500,-	
	Spotted Com, 1919 vatereeler 2000	
John Marins	Stonington, Deer Isle untercolor 3500	
	From Cape Split, 1938 watercolor 4500,-	
Georgia O'Keeffes	From the Plains, 1919 oil 6000	
	Abiquint Trees, 1953 oil 3000	
Abraham Ratimers	Man Reading Paper, 1966 oil 6500.	
Ben Shahms	Girl Skipping Hope, 1948 tempure 4000	
	Two Wessen, 1937 tempera 1000	
Charles Sheelers	Architectural Codenses, serigraph 200-	
	California II, 1957 tempera 8000	
	Her Signs, 1958 tempers 3500.**	
	Red Against White, 1967 tempera 3000,-	
	On A Shaker Thome, 1957 oil 15000	
Mitchell Siperint	The Denial, 195? votercoler	
Max Webers	Woolworth Bldg., 1912 oil 5000,-	
	Afternoon Bepart, 1924 gewache 4500,-	
	The Duct, 1956 oll 6500,-	
William Sernohs	imkening, 1960 brance (2/6) 2000	
Alfred Duess	The Survivors, 1961 broase	
Jack Levines	Domediction, 1952 oil 10000,	

* Since these artists are not associated with the gallery, you will have to communicate with Beris Mireki.

Simeorely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchase is living, it can be assumed that the information

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER . Vice-President: ROLAND W. RICHARDS . Director: CHARLES E. BUCKLEY . Secretary: ANDREW M. STEVENS

February 28, 1967

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Miller:

The Sheeler is still in my office and it is still of interest to us. I will know exactly where we stand in regard to it after the next Board meeting which is on March 16. I still hope we can add it to the collection.

My best to you and Edith and I hope to stop in early in March.

Sincerely yours,

Charles E. Buckley

Director

CEB/ks

The Corcoran Gallery of Art Washington, D.C. 20006

TERMANN WARNER WILLIAMS, Jr. DIRECTOR AND SECRETARY

March 16, 1967

Mr. Howard Rose The Downtown Gallery 465 Park AVenue New York, New York 10022

Dear Mr. Rose:

There is no commitment to the Corcoran regarding the George L. K. Morris APHRODITE sculpture. I am cancelling the insurance which we had on the work and taking it off our files as a long-term loan. In this way, we will not be anticipating the return of the sculpture in the near future. I trust that you will assume responsibility for insurance.

Sincerely,

Rosewary H. Jones
Registrar

Registrar

METROPOLITAN 8-3211

March 8, 1967

STE MADISON AVENUE NEW YORK, N.Y. 60022

Ralph B. Collin
- Instrative Vice President and Counsel
- Privay Hitt 4-7800 (Area Code 212)
- de Address : Artifesias, New York

Board Of Directors:
Klaus G. Porls, President
Captor V. Thaw, Vice President
Captor V. Thaw, Vice President
Captor C. Milch, Secy. & Treas.
Sylvan Cole. Jr.
Andre Empterisch
Stephen Flahn
Critix Landau Los Angeles
R. M. Light, Boston
Charles K. Lock
Betty Paranas

Ex Officia (Ex-Presidents):
Afexandre P.Rosenberg
Pierre Marisse

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

I have your letter of March 7 with the two suggestions. I will submit them at our Board meeting next Wednesday, March 15, and then write to you again after a decision is reached.

Sincerel

With best regards,

Ralph F. Colin

Administrative Vice President

RFC/sr

the to pursuing interestion regioning stee extraction, to excharge attribute for obtaining written permission on both artist and parchaser involved. If it cannot be stablished after a resemble search whether an artist or archaser is living, it can be assumed that the information are he emblished fif your after the date of sale.



Famous Artists Course for Talented Young People

March 20, 1967

Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

We are preparing new teaching textbooks for the Famous Artists Schools and would like very much to obtain a photo of Stuart Davis painting "Combination Concrete," We have already received permission from Mr. Charles Benenson and I am enclosing a copy of his letter.

We would appreciate it greatly if you could supply us with an 8" x 10" black and white matte photocopy or a glossy photograph suitable for reproduction. Kindly bill us for the charges. Herewith, also, is enclosed a check to cover the cost of reproduction of "Mine Building," by Ben Shahn. The following credit line will accompany this art: The Downtown Gallery, New York.

Once again, thank you. Your courtesy and cooperation are most appreciated and we will be anxious to receive your reply concerning the Davis painting.

Sincerely, '

Eileen D. Fox

Secretary to Mr. Jack Warren, Art Director

Research and Development

Clair D. Fox

Enclosures/2

Albert Dorne, Founder (1994-1986)

Norman Recisarii
Al Parter
Ben Stata
Stanta Dohanos
Aon Whitesant
Robert Fewceti
Peter Helch
Austin Briggs
Harold Von Bohmidt
George Glusti
Fred Ludetens
Bernard Fucts
Bob Peak
Tom Allen
Lorraine Fox
Franklie McMahon

Ben Shaha Dorit Lee Dong Kingatah Arnold Blanch Adolt Dehn Pincher Martin Will Sarnat Syd Spiomon Jellan Levi

Million Carett
AJ Capp
Dick Carettli
Whitney Decreas, Jr.
Pube Goldberg
Harry Hearingsen
Williard Mullin
Viegil Partich
Semen Yoben

6000

March 19, 1967

Mrs. Edick Halpert Downtown Galley New York, 2. y.

dear mo. Halpert,

north drive

A Brunewall, D. J.

For purpose of insurance.

They we ask that your newd.

The a reapprisal on a 1916

oil, painted by John marin,

entirled "Rinew Steme from

weekensker, h.J. ". I believe

this was purchased from your

gallery in 1957 for the place

of \$3,000. Mr. John marin, he

was the peason with whom

we had dealings.

An. No. Norman lamburg.

rier to publishing information regarding sales transaction escarchers are responsible for obtaining written permission both still and purchaser involved. If it cannot be sublished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.



AGENCY DEPARTMENT

J. W. HUBBELL, JR.
Marketing Vice President

EQUITABLE OF IOWA

March 8, 1967

Miss Edith Halpert The Downtown Gallery, Inc. 465 Park Avenue New York, New York 10022

Dear Miss Halpert:

Please find enclosed my check for \$7,000 in part payment for the Zorach sculpture which I recently purchased from you. The balance of the purchase price will be sent to you on April 3, 1967.

The transportation problems seem to be resolved, with a driver from the Art Center picking up the lady weekend after next. Meanwhile, the stand and surrounding lanscaping are in the process of being completed.

Trusting the above arrangement for the purchase is satisfactory,

Yours very truly,

JWEJr/clc Enclosures March 1, 1967

Mr. R. Harvard Armason The Guggenheim Museum 1071 Fifth Avenue New York, New York 10028

Dear Harveys

Many, many thanks for making it possible to hear the lecture and to see the exhibition. Your man was at the door and admitted us most graciously. We had excellent seats in the auditorium and I so enjoyed hearing the artist's son - and then the paintings. It was a great, great treat and I certainly appreciate your help.

I do hope that you and Mrs. Arnason will come to our preview party on Tuesday, March 14th from 5 to 7 p.m. We have assembled an extraordinary collection of water-colors (many shown for the first time) by Arthur Dove. These paintings have been in the possession of Mrs. Dove and the son and have just been released to us. We are adding a few pastels borrowed for the occasion and the exhibition will range from 1911 through 1946. I am sure you will enjoy them.

Please try to make it as I would love to see you and Mrs. Armason.

Again, many thanks.

Sincerely yours.

EOH/tm

WILLIAM L. MOISE

1139 WHITFIELD AVENUE SARASOTA, FLORIDA

TELEPHONE 355-4918

March 12, 1967

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York 22, N.Y.

Dear Edith:

We both enjoyed your delightful letter about our little show. We were determined to avoid the overused word "collection" which was the reason for "Art We Live With". A newspaper review is enclosed.

When Bill Williams was here recently to judge an Art Association show he gave a slide lecture on choosing of the current Corcoran Biennial and praised their "discovery" of John McLaughlin of Los Angeles. Imagine his surprise to see our McLaughlin which we bought from you years ago and which is very comfortable to live with.

The business that brought me (Bill) to New York frequently was terminated last September and I miss the trips. We may make it in a month or so and will be very happy to see you again. The little marble of Zorach's we have was one that had split in two and Bill gave it for an art scholorship fund in Boothbay Harbor and we bought it.

For three weeks April 26 to May 16 we will be on an art tour of Holland, Belgium and England organized by the Ringling. You know we gave them the larger of our two Marins. It is hard to express our great pleasure over your interesting and charming letter. Without your kind and subtle guidance our pleasure in art would have been much less.

Sincerely, Alland adelaide

WLM: am

Prior to publishing information regarding sale researchers are conjunctable for obtaining writt from both artist and purchaser involved. If it established after a reasonable search whether purchaser is living, it can be assumed that the may be published for years after the date of as

File under Luden

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 . ENdicott 2-5514

Conservation of Paintings
March 9, 1967

Mrs. Edith G. Halpert, The Downtown Gallery, 465 Park Ave., New York, N. Y. 19022

RESTORATION ESTIMATE:

Portrait of a Woman - oil on canvas, 24" x 30", American, ca. 1840

Portrait of a Man - oil on canvas, 24" x 30", American, ca. 1840.

Because of type of pigment and medium used by the artist, fine drying crackle has completely broken up background of each painting and has also affected shadow side of each face. Solid areas of background around head are due to later overpaint. Canvas in each case is in poor condition and cracks have developed, due to age, in paint layers.

In the portrait of the woman, the hair, left eyebrow, eyelashes, chin, nack and gold chain are retouched; in the portrait of the man, the eyes, eyebrows, nose, chin and design on the tie are retouched. In any cleaning of the painting, this retouching would be removed and would have to be done again. Paint layer shows scattered areas of chipping and flaking and surface varnish has discolored.

SUGGESTED RESTORATION:

Before any work is done on the surface of these

paintings, they should be lined (ie. backed with a new layer of canvas and wax-resin adhesive) so that the original canvas will be preserved and the surface made firm for subsequent cleaning and retouching.

After lining and mounting on new stretchers, the amount of work done on the surface will depend entirely on the owner's wishes.

all exteren in 6 Ks

THE UNIVERSITY OF GEORGIA DEPARTMENT OF ART ATHENS, GEORGIA SOSOT

March 13, 1967

Mrs. Edith G. Halport The Downtown Gallery 465 Park Avenus New York, New York 10022 Fr. 1 - May 10

Dear Mrs. Halpert:

I am enclosing a list of those works by your artists which are included in the collections of the Georgia Museum of Art. Many of these are being photographed for the catalogue of the collections which is soon to be published. When these are available - if you wish - I will be happy to ask that copies be sent for your beautiful files.

I am happy that Ben Shahm's Rundey Morning will be lent for the planned retrospective exhibition on the West Coast. Too bad the Clinic painting is in no condition to travel at this time.

My head is still reeling from those beautiful paintings you pulled out while I was in New York. That Dove is out of this world; the Hartley is fantastic.

Yery best wishes.

Sincerely,

walls

Idear Mrs. Halpert-Manh your so much In offering me the Sheeker, Plums - Regret fully, I had to say "ho" lam returning you some glang perm 15. The Dove - Rathrum avery show at the north galley looks wellyou in my weeks - since of the issochers are responsible for obtaining written persussion in both artist and purchaser involved. If it cannot be abiliated after a reasonable search whether an artist or releaser is living, it can be assumed that the information by the published 60 years after the deep of sale.

March 9, 1967

Mrs. Edith Halpert 465 Park Avenue New York, New York 10022

Dear Edith:

Thanks so much for allowing me to borrow the Haberle letters.

They are very much appreciated.

See you soon.

1 man C

ours sincerel

Associate Curator

American Paintings and Sculpture

SPPter

Prior to publishing information regarding sales transactions reagarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS WASHINGTON, D. C. 20560

CONSTITUTION AVENUE AT TENTH STREET

March 2, 1967

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

Thank you for being so generous with your time and "research library" when I visited the Gallery Friday. Having gotten thoroughly drenched in Charles Sheeler, I look forward to working on the exhibition with new excitement.

I came back to NCFA to find our move from the Mall building to our 'new' quarters completed -- offices only, of course. It has completely disrupted all our lives. You know the situation better than most of us! It is encouraging to have just visited you and have seen that order and calm can be reestablished.

Harry sends his best, and I again, thank you -- and Tracy and Howard.

Sincerely yours,

Abigail Booth Assistant to the

Curator of Exhibits

March 16, 1967

Mrs. Fred Royce R. D. 3 Mechanicaburg, Pennsylvania 17055

Dear Mrs. Royce:

Much as we would like to be of assistance to you, I must tell you that we do not deal indeproductions, but handle only original works of art.

I would suggest you write to the Sales Deak of some of the larger museums, which sometimes have such items for sale.

Sincerely yours,

Tracy Miller

JACOB SCHULMAN 97 NORTH MAIN STREET

March 10, 1967

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue (57th Street) New York City

Dear Edith:

It is with sincere regret that we are unable to accept the invitation to the Preview of the Exhibition of Watercolors and Pastels by Arthur G. Dove on Tuesday evening, March 14.

Many thanks for thinking of us.

With kindest regards, I am

Sincerely,

JS:KB

rior to publishing information regarding sales transactions, meanshars are responsible for obtaining written permission runs both actiff and purchaser involved. If it cannot be stablished after a reasonable search whether an exist or archaser is living, it can be assumed that the information

Mrs. Max M. Salzman 871 Burr Avenue Winnetka, Illinois 60093

March 1, 1967

Edith Gregor Halpert, Director The Downtown Gallery, h65 Park Ave, N. Y.

Dear Mrs Halpert:

Thank you so much for the biographical data on Max Weber. This brought me to date of his last years and included information which I had not been able to find elsewhere.

Enclosed you will find a short interview with Mr and Mrs Joseph Shapiro regarding Weber which I thought you might like to see.

It was indeed most kind of you to give me permission to use your files and I greatly appreciate this. Unofrtunately I am seldom in New York, but will keep this in mind just in case.

Thank you for your kind remarks about the biography I sent you. My work does travel around the courtry, particularly lithographs. Recently Mrs Robert Mayer took slides of the work at hand here, and although she is an amateur, she does all the photography work for her own collection so perhaps they might pass muster to your trained sye. If you would like to see them I would be happy to send them to you.

Again many thanks for your prompt and helpful reply to my request.

Sincerely yours,

Rosalind G. Salzman (Mrs Max M. Salzman)

871 Burr ave., Winnetka, Ill.

Rosaling & Salzman

March 18, 1967

Mr. Jeffrey R. Brown, Curator of Education Munson-Williams-Proctor Institute 310 Genesea Street Utica, New York 13502

Dear Mr. Brown:

In response to your letter of March 14th, all reproduction rights for paintings by the artists on our roster (and, of course, many others obtained through specific galleries which follow this routine) are reserved by the Artist and/or the Gallery. In each instance, we have to pass on the specific use. We permit reproductions in museum catalogs and art publications and, occasionally, books which are devoted to art history.

As you probably know, there has been a deluge of color reproductions which are sold in many of the department stores, etc. and there are rulings about to be emacted to stop these new diversions, including posters and other methods of advertising the shop's wares.

Consequently, I would appreciate it if you would obtain from Mrs. Salzman a letter indicating the proposed use of the color slide to make certain that it would not be reproduced for any purpose other than the two I mentioned.

Incidentally, it is customary for us to obtain the permission of the waner - as a courtesy. This refers to all the works of art we have sold - to make sure that the owner has no objection to having the reproduction appear in catalogs or magazines and books dealing with works of art. As soon as a definitive ruling is passed in this connection and relating to all types of reproduction rights, you will be advised accordingly as our Attorney General has the copyright rulings just about ready for circulation.

Sincerely yours,

EOH/tm

March 18, 1967

Mr. Norman S. Rice, Curator Albany Institute of History and Art 125 Washington Avenue Albany, New York 12210

Dear Mr. Rice:

Thank you for your letter and forgive me for not writing to you more promptly. However, the painting was sent to me for sale, but no price was specified and I am now waiting for a reply from the owner, having indicated your interest in this very fascinating painting. As soon as I obtain the information, I will communicate with you.

Thank you also for helping us to correct our mailing records. In the future, all announcements, etc. will be addressed to you directly. I hope that when you are next in New York City you will pay us a visit. It will be good to meet you and I look forward to the occasion.

Sincerely yours,

EGH/tm

Pol

CBLICATIONS - REPRODUCTIONS - RECORDINGS

AFRICAN ART AND CULTURE NEGRO LIFE AND HISTORY FREDERICK DOUGLASS

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March 15, 1967

Mr. William Thomson Chairman, Music Theory Dept. Indiana University Bloomington, Indiana 47401

Dear Mr. Thomson:

Much as we would like to be of assistance to you, it has become impossible for us to honor the many, many requests we receive daily for valuations. We would have to hire a secondary staff just to handle the necessary research.

I would suggest that you consult a professional appraiser. Your nearest local museum would be able to guide you to one in your area, I would think.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert March 1, 1967

Mr. William C. Seitz, Director Rose Art Museum Brandeis University Waltham, Massachusetts 02154

Dear Bill: '

To make sure that you receive an invitation to the next preview party, I am sending you this note in the hope that you will be free - and in New York; I am referring to a most exciting exhibition of watercolors by the late Arthur Dove, which will be on view for the first time - with only a few exceptions. Both Mrs. Dove and the son, William Dove, have turned over the complete collection to us for this occasion. In addition, there will be several pastels and charcoal drawings. The dates encompassed are 1911 through 1946 and I am sure that this amazing group will be a revelation and a tremendous treat. The opening is on Tuesday, March 14th - from 5 to 7 p.m. The exhibition will continue through April 8th, but I do hope you can make it for the party.

I will be glad to give the original Zorach letter to Joy Weber so that she can include it with the rest of the material which will be turned over to Brandeis University.

I still bring up that ghastly evening and particularly the fact that I did not get to see the exhibition. Incidentally, is there a check list of the paintings shown? If so, I would greatly appreciate a copy so we may add this information to our permanent Weber records.

Again, I look forward to your visit.

Sincerely yours.

BOH/tm

rior to publishing information regarding sakes transaction searchers are responsible for obtaining written permission om both artist and purchases involved. If it cannot be stabilished after a reasonable search whether an artist or archaese is living, it can be assumed that the information sy be published 60 years after the date of sale.

LAW OFFICE OF

FRANK J. WINTON

DETROIT 35, NICHIGAN

342-3737

March 1, 1967

Rosenman, Colin, Kaye, Petschek, Freund & Emil 575 Madison Avenue
New York, N. Y. 10022

Attention: Mr. Gilbert S. Edelson

Re: Downtown Gallery

Dear Mr. Edelson:

I am sorry that I haven't responded to your letter of February 9, 1967 sooner, but I was out of the country on business and returned just this morning.

Needless to say, I am very surprised that Edith Halpert saw fit to refer this matter to you, because I have written her on several occasions explaining my desire to return her picture to her, or in the alternate wait until such time as I could adequately take care of this matter.

Edith Halpert is correct in stating that I have sold a portion of my collection. In fact, the picture that I purchased from Mrs. Halpert was sold at a loss to me of \$2,500.00. The funds from the sale, however, will not come to me until May 1st, at which time I had full intentions of paying Mrs. Halpert. If, however, there is some way that we can negotiate the balance owing to Downtown Gallery prior to this time, I might be able to arrange a loan at the bank so that settlement may be made.

In view of the circumstances, I would like to hear from you with reference to this matter of a possible settlement of this item.

Very truly yours,

FJW/lmp

P.S. Enclosed find copy of letter mailed to Downtown Gallery in November to which no response was received.

P.P.S. Enclosed find copy of letter dated October 5, 1966 to which no response was made.

,_____

BRESSLER & MEISLIN

COUNSELLORS AT LAW 5 HANOVER SQUARE NEW YORK, N.Y. 10004

HANOVER 5-7805

BERNARD J. MEISLIN MARTIN BRESSLER BURTON R. TAUBER

JACOB LIPPMAN

March 10, 1967

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

Enclosed herein please find a copy of a gift instrument whereby Ben Shahn has given to a trust created by him the following graphics:

ALL THAT IS BRAUTIFUL

BRANCHES OF WATER OR DESIRE

GANDHI

Would you kindly adjust your records so that all proceeds from the sale of these graphics and all inquiries relating thereto are sent to "Martin Bressler, Trustee for the Ben Shahn Trust, 5 Hanover Square, New York City, New York".

Thank you for your anticipated cooperation with regard to this matter.

Very truly yours,

Martin Bressler

BRESSLER & MEISLIN

MB:he Enclosure

ANDREW DICKSON WHITE MUSEUM OF ART

CORNELL UNIVERSITY

Ithaca, New York February 28, 1967

Mr. Tracy Miller Downtown Gallery 465 Park Avenue New York, New York 10022

My dear Mr. Miller:

This will confirm that the painting by George L.K. Morris entitled Abstract Composition has been safely received by us. Mr. Roe will acknowledge this gift directly to Mrs. Elsa Schmid Neumann.

Sincerely yours,

(Mrs.) Katrina P. Morse

Registrar

Prior to publishing information regarding sales transactions, researchest art responsible for obtaining written permission join both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1967

Dr. Herbert J. Kayden 130 East End Avenue New York, New York 10028

Dear Herbert:

Please don't think that I am contrary, but I must report that there is an actual law which was enacted courtery of Attorney General Lefkowits and the Internal Revenue Service to the effect that no individual dealer may supply a valuation for a gift valued at more than \$500. The routine that has been established in this connection requires that the Offier write to the Art Dealers Association at 575 Madison Avenue for the legal forms (relatively simple) and a letter which specifies the routine. These three forms and three photographs are then distributed to three authentic dealers, each of whom notes what he considers the market value. This material goes to the L.R.S., which establishes the deduction. Thus I suggest you write to the Dealers Association and the matter will be handled according to law without much waste of time.

Regarding the list you sent me, I will take care of that within the next two weeks or so. At the moment I am quite ill end the next time Nathaly comes to New York I will work with her on the valuation lists that have accumulated, all of which require a tremendous amount of reference work.

Despite my physical debility we are opening a very exciting exhibition of watercolors by Arthur Dove which are being shown for the first time. The opening party takes place on Tuesday, March 14th from 5 to 7 p.m. and I certainly hope that you and Gabrielle will join us on this occasion.

My best regards.

Sincerely yours,

EGS /+=

eisenberg & O'hara

1907 MARKET STREET-PHILADELPHIA 7, PENNA. LOCUST 3-5784

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March 6, 1967

Mr. T. Miller The Downtown Galley 465 Park Avenue New York, N.Y. 10022

Dear Mr. Miller,

Persoant to your notification that the Ben Shahn work - "Credo" - was now available for shipment, I am enclosing a money order in the sym of \$175.00 for same.

I want to thank you for your courtesy and promptness, and your assurance that age 27 is not too young to appreciate more than art in textbooks.

Thank you once again, and, hoping that we may continue to do business, I remain

Sincerely

SE/amb

STUART EISENBERG

resourchers are responsible for obtaining written parmission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be examined that the information may be published 60 years after the date of sale.

LAW OFFICE OF

FRANK J. WINTON ISION WEST ENSHIT MILE ROAD DETROIT 35, MICHIGAN

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342-3737

March 17, 1967

Rosenman, Colin, Kaye, Petschek, Freund & Emil 575 Madison Avenue
New York, N. Y. 10022

Attention: Mr. Gilbert S. Edelson

Re: Downtown Gallery

Dear Mr. Edelson:

I have received no reply to my letter dated March 1st. Since that time, a change in the situation has come about. I received word that the purchaser of my paintings may have difficulty making payment according to our contract.

In view of this new circumstance, may I make a suggestion? I can endeavor to obtain Edith Halpert's painting back provided Mrs. Halpert will accept the return of same and return the \$5,000.00 paid on account.

If this is satisfactory, please let me know immediately, and I shall make the necessary arrangements.

Very truly yours

Frank J. Winton

FJW/lmp

researchers are responsible for obtaining written permission can both after and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaner is living, it can be assumed that the information sy be published 60 years after the date of sale.

March 18, 1967

Mr. Seymour M. Tatar (Tatar and Kelly 520 Light Street Baltimore, Maryland 21202

Dear Mr. Tatar:

No doubt Abbott Pattison explained what happened in connection with the letter addressed to him at the Gallery. As soon as he arrived, we made the call so that he could report this to you and could converse with you about whatever plans you had in mind. Before he left, he advised me that he would send you a report on the architectural projects in which he participated with his sculpture and would send you some photographs directly. However, I am enclosing a catalog of the one-man show held at this Gallery last year, which contains biographical data and several reproductions of his free-standing sculpture and am also including photographs of others in a larger scale.

If you would like to have additional information, please advise us accordingly. We will be pleased to cooperate with you.

Sincerely yours,

EOH/tm

Scut photos

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both wint and purchaser is avolved. If it cannot be established after a reasonable search whather an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1967

Mr. Norman Burwen 1 State Street Bostom, Mass. 02109

Dear Mr. Burwent

On my return from a trip, I found your letter requesting the current valuation of the painting by Kuniyoshi acquired by Nathaniel Seltonstall from this Callery in 1945.

Based on today's art "market", the price would be approximately \$2800., but in order to obtain a tax deduction from the I.R.S. it will be necessary for Mr. Saltonstall to write directly to the Art Dealers Association at 575 Madison Avenue, New York City, which will explain the accepted formula which must be followed in each instance and will supply all the necessary data. This routine applies to all gifts assumting to a sum above \$500.

Sincerely yours,

ROR/tm

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cior to publishing information regarding sales transactions, susurchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information my be published 60 years after the date of sale.

Pyle

March 4, 1967

Dear Polly,

Your present was a great joy to me. I was deeply touched and delighted with the cake Albert delivered to me. Please accept my belated thanks.

Now that postage meters are being used abroad as well as in America, I get very few interesting stamps, but thought you might like the enclosed.

I am also enclosing a stamp designed by Stuart Davis just before he died. The one I am sending is first day of isoue and you can mark it accordingly.

Best regards to you and Albert.

Sincerely yours,

EOH /tm

PS - Polly, can you give me a hand with some addressing on Tuesday? Give me a call and let me know.

control publishing information regions extentions extentions when the composition for obtaining written permission can both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is frying, it can be assumed that the information may be authinhed 60 years after the date of sale.

March 14, 1966 Mrs. Margaret Haggerty 7709 Riverdale Road Hyattsville, Md. 20784

Mrs. Halpert Downtown Gallery 465 Park Ave. New York, New York.

Dear Mrs. Halpert:

I am a graduate student at the University of Maryland who is writing on the history of polychrome sculpture in America as part of my thesis. Dr. Gerdts suggested that I write to you for information on the polychrome sculpture of John Storrs. He also felt that you would have information on the original plaster polychromes of Max Weber which were later cast in bronze. Finally, would you know where I could obtain information on the polychrome relief sculptures which Charles Shaw did in the 1920's?

Thank you very much for your consideration.

I thoroughly enjoyed your talk on Arthur. Dove, and the opportunity to view his collages.

Sincerely,

Margaret Haggerty

ner to publishing information regarding sales transaction operations are responsible for obtaining written permission om both artist and purchaser involved. If it caused be stablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

INDIANA UNIVERSITY

School of Music

Music Building

BLOOMINGTON, INDIANA 47401

REA CODE 012

Miss Edith Halpert The Downtown Gallery 465 Park Avenue New York, N.Y.

Dear Miss Halpert:

Rudy Pozzatti and Henry Hope both suggested that I whate to you for information about three small drawings by John Marin which I recently bought. It is their opinion that you would know more about the probable value of these than any other person.

The works in question are on white drawing paper. The largest is 7½ X 6", subject matter appears to be the old El in New Fork with a horse drawn vehicle of some sort in the foreground. It is signed "Marin hh"; the next is 7 X 5, contains human figures predominately, one appearing to be pushing a wheelbarrow, signed "Marin 32;" the last is 5½ X h, subject seems to be Manhattan buildings with human figures vaguely present in foreground, signed just "Marin".

I do not wish to sell these drawings; I do wish to know their approximate value so that I might obtain proper insurance coverage for them. I shall be most indebted to you for any help you can provide in this regard.

Sincerely yours,

William Thomson

Chairman, Music Theory Dept.

9 March, 67

March 11, 1967

Mr. Ferdinand Eckhardt, Director The Winnipeg Art Callery Civic Auditorium Winnipeg 1, Manitoba, Canada

Dear Mr. Eckhardt:

I hope you will forgive me for being so late in sending you the material you requested. We have had a change of personnel with the result that many of our photographic records got mixed up. However, since your exhibition does not open until May 14th, I hope to get all the material to you within the week.

There was a marble sculpture by Zorach of a Mother and Child, measuring only 12% long by 7% high, but it was sold during the exhibition held at the Gallery in January. However, there are several versions of this theme in bronze and the photographer is now making prints for us of all so that you may have a choice..

The American Folk Art painting of a Mother and Child which you refer to is one of a pair which is on my list to be presented with other examples of the period to an institution at some future time. Thus I thought it might be desirable to send you photographs of another pair I have, which would fit into your exhibition. In any event, this photograph will also be included together with the smaller examples I set aside for you.

When you make your decision, would you be good enough to advise us, including the information regarding packing, shipping, etc.

In the meanwhile, my best regards.

Sincerely yours,

EOH/tm

nior to publishing information regarding sales transactions, assurchers are responsible for obtaining written permission rom both artist and purchaser invalved. If it cannot be stablished after a reasonable search whether an artist or uphaser is fiving, it can be assumed that the information ay be published 60 years after the date of sale.

Jine Arts Center

ELMER HALSETH, Director 506 - 2nd Street

ROCK SPRINGS, WYOMING 8290

3/16/67

Mrs. Edith S. Halpert, Director The Dawntson Gallery New York City, M.J.

Took Prings, Wyming, place to visit your Stack of someone to share one or the other galleries? We effect to arrive

Merch 29 or March 30.

rior to publishing information regarding sales transactions, expendents are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a coasonable search whether an artist or urchaser is living, it can be assumed that the information are be published 60 years after the date of raio.

March 8, 1967

Mr. Albert Segat 8 Peter Cooper Road New York, N. Y. 10010

Dear Mr. Segat:

Thank you for your letter.

I am returning herewith the photograph of your painting by Jack Zajac. Although we dealt with his sculpture for a short period in the 1950's he is represented by the Landau Alah Gallery at 766 Madison Avenue and I would suggest that you contact them with regard to your painting.

Sincerely yours,

Tracy Miller

Bambergers A DIVISION OF R. H. MACY & CO., INC.

EXECUTIVE OFFICES

HEWARK, NEW JERSEY CTIO!

March 7, 1967

Mrs. Edith G. Halpert Downtown Gallery 465 Park Avenue New York, N.Y.

Dear Mrs. Halpert:

The attached is a release on the damaged Arthur Dove painting we have previously returned to you. Please know that a check for twenty-five (\$25.00) dollars is being drawn and will be sent to you within the next ten days by our accounting department. Upon receipt of the check, we would greatly appreciate your signing and returning the attached simply as a matter of record for our files.

Sincerely yours,

Martin Stuart

Public Relations Director

encl. Ms:jh

NEW JERSEY'S GREATEST STORE, ONE OF AMERICA'S FINEST

ALBERT SEGAT SPITZE COOPSE BOAD NEW YORK, N. Y. 1001 (TWL: 777-5774

March 5, 1967

Mrs. Edith Gregor Halpert, President The Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Helpert:

We had the good fortune to buy a Jack Zajac oil in Pasadena (Laguna Beach) a few years ago. It has given us much pleasure, but we have now changed the focus of our small collection. It now represents an earlier period and includes Metcalf, Crane, Yates, Murphy, Hawthorne and Pop Hart.

Enclosed is a photograph of the painting which, regrettably, does not reflect the vibrant colors or the mood of the setting. The painting is 14" by 18", has been attractively framed, and represents a fishing boat drawn up at sunset on the sand in a cove in Mexico.

We shall telephone you to learn of your interest in the matter.

Sincerely yours,

albert Segat

nearchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or reasonable search whether an artist or rehaser is living, it can be assumed that the information by be published 60 years after the date of sale.

B. FREEMAN, D.D.S. Marelis 67. Deer Edith-I changed my plans & came to New York for the weekend rather then Wednesday. The Boigne Save ne your place number, but I wan unable to reach you. With regard to the Rather, I promised not to buy anything unless I could make a sejeeble payment. Because of present circumstances This is impossible. I will have to lititife. Sorry to have battered you - it was a lovely dream while it lasted. Hersel.

THE UNIVERSITY OF GEORGIA DEPARTMENT OF ART ATHENS, GEORGIA SOBOL

February 28, 1967

Mrs. Edith G. Halpert Director, Downtown Gallery 465 Park Avenue (at 57th Street) New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your letter relative to the forthcoming exhibition of American painting, the 1940's. Your letter of February 25th addressed to Mr. Kuchel suggests that your loan plans for the show didn't register with you during our visit. From our previous correspondence (my letter of November 8th, your reply of December 6th, copies enclosed) as well as our talk, I assumed you did understand this. The misunderstanding is unfortunate. In response to your earlier letter (February 16) the American Federation of Arts is responsible for the booking of exhibitions selected under their auspices and sponsorship. As you know, their requirements of exhibitors are demanding and highly professional. When an institution meets the specifications required of exhibitors, I believe they are entitled to a complete exhibition.

I understand that the Museum of Fine Arts in St. Petersburg, Florida, is a new facility—only two years old—which is excellently staffed. Evidently they are trying to do a good job. I am told that the Bacardi building in Miami has good exhibition facilities and their shows have been distinguished. I believe it may be somewhat like that at the Pepsi Cola Building in New York, or the Time Life Exhibition Center where I have seen superb examples from your collection on display. I have not checked into the situation at Garden City, but I expect a good report. Of course, the Everson Museum, Syracuse University, has had a distinguished exhibition record for many years.

I regret that we will not have your paintings in the exhibition. The choices you offered were handsome. I shall hope for a change in your "change of heart". In the meantime, we are obtaining some very handsome replacements for them. The exhibition will be "educational" in the best sense of that word.

rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or inchaser is living, it can be assumed that the information may be sublished 60 years after the date of sale.

NORMAN BURWEN COUNSELLOR AT LAW ONE STATE STREET BOSTON, MASK 02109

March 2, 1967

Mrs. Edith Halpert Downtown Gallery 465 Park Avenue New York City, New York

Dear Mrs. Halpert:

Nathaniel Saltonstall plans to give a painting for auction to be held at the Fogg for the benefit of the Committee to Rescue Italian Art. The painting involved is Kuniyoshi "Cookies", an oil cassein which he purchased from you November 28, 1945 for \$250.00. Would you kindly send me a letter stating your opinion of current market value.

As this is for such a good purpose, I trust you will not be inconvenienced by my request.

Best regards,

NB/mf

#

11/45



GOLDEN WEST SAVINGS AND LOAN ASSOCIATION - 1832 FRANKLIN STREET, CARLAND, CALIFORNIA 84612 - TELEPHONE 451-3847

February 27, 1967

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue (57th Street) The Ritz Tower Concourse New York, N. Y.

Dear Edith:

We were delighted to have had the opportunity to see you during our recent whirlwind trip to New York. We have promised ourselves that our next trip must include dinner, etc., with you, even if we must slight Herb's family (after all a little in-law friction should be introduced into every marriage).

I have enclosed a check in payment for the Morris Broderson. You already know how art connoisseur Bernard Osher reacted to the picture. And of course, each day we become more and more attached to "The New Wife."

We had discussed a turntable for a piece of sculpture that we already own. I have not sent you a picture of that piece or its dimensions for the reason that we need a rotating turntable, not one which simply tocks into various positions. If it is the case that your turntable maker has a rotating one (you know one that twirls around and around like a merry-go-round), I will send you all the relevant information.

We did have the opportunity to spend a few hours with Edward Stasack during our recent trip to Honolulu. He was in good spirits when we saw him although up in the air about his plans for next year. He has just completed his first few pieces of sculpture which he himself cast in bronze. He is quite enthusiastic about this media and would like to go to Italy where he understands casting may be done much more inexpensively than in the United States. There is also the possibility that he will teach at the University of California -Davis Campus (near Sacramento). He made the statement that when he was younger he was able to find inspiration from almost every contact no matter where. Apparently, that is no longer the case. In addition, he said something about being tired of being the stimulus and provoking other ideas for other artists. That's about all the undertone that ran through the conversation. Herb and I found Ed and his wife very

TRADITIONAL Exact replices made by craftsman of the University Museum, Philadelphia and by SCULPTURE Alva Museum Replicas, Inc., New York. (With descriptive card) 01 - Ivory Coast (Bauld) Mother w/child..\$18.95 - Ivory Coast (Guro) Mask,..... 7,11 039 - Ivory Coast (Guro) Mask......\$10.08 043 - Ivory Coast (Baule) Female.... 16.58 03 - Congo (Bakongo) Fetish Figure..... 6.52 044 - Ivory Coast (Baule) Mother &... 16,58 - Congo (Bushongo) Cup..... 5.34 09 - Congo (Baluba) Power Figure..... 4.74 1 child 011 - Congo Wood Bell..... 5.93 046 - Rhodesia (Barotse) Hippopotamus 5.93 012 - Mali (Bambara) Antelope...... 18.96 047 - Ivory Coast (Ngere) Mask..... 9.48 050 - Gabon (Balambo) Fumeral Mask... 10.08 013 - Nigeria (Benin) Head of Queen..... 17.77 052 - Higeria (Benin) Oval Box..... 9,47 015 - Sierra Leone (Mendí) Fetish...... 10.69 019 - Angola (M'Bundu) Bird..... 7.11 053 - Sherbro Is, (Mende) Elephant. . 7.71 054 - Nigeria (Bemin) Ceremonial Cup. 8.89 020 - Congo (Fang) Guardian Head..... 9.47 055 - Nigeria (Benin) This Plaque.... 6.52 021 - Congo (Bena Lulue) Headrest..... 5.93 056 - Angola (M'Bundu) Bird. 4.74 022 - Conge (Bushongo) Cup...... 5.93 058 - Nigeria (Beniu) Girdle Mask 5.93 023 - Coago (Bushongo) Janus-headed cup... 7.71 059 - Congo (Bakongo) Tusk w/base..., 14.22 024 - Congo (Bakongo) Divination Figure... 7.11 060 - Gabon (Bakota) Funerary Figure. 9.47 025 - Ivory Coast (Banle) Bearded Figure. 14.22 061 - Cabon (Bakota) Funerary Figure, 9.47 026 - Tvory Coast (Semufo) Man on Horse.,. 16.58 062 - Congo (Baluba) Woman 18.95 027 - Ivory Coast (Baule) Figure 5.33 063 - Mali (Bambara) Seated Woman... 18.95 028 - Ivory Coast (Bauld) Mask 8.29 068 - Nigeria (Benin) Plaque w/2..., 41.46 029 - Ivory Coast (Baule) Beddle Pulley ... 5.93 030 - Ivory Coast (Dan) Poro Mask 6.52 Courtiers 069 - Nigeria (Benin) Cock...... 53.31 031 - Congo (Bakongo) Marriage Comple.... 5.33 032 - Ivory Coast (Baule) Modesty Figure. . 14.81 033 - Congo (Manghetu) Effigy Jug..... 10,66 AIC-52 - Two Birds...... 3.87 034 - Cabon (Bakota) Funerary Figure..... 14.22 NR-102 - Lele Cup...... 6.96 036 - Ivory Coast (Bauls) Woman w/child... 18.87 WH-163 - Bekuba Drinking Cup...... 10.30 037 - Congo (Babwende) Ancestor Figure.... 7.70 MH-104 - Ivory Coast (Senufo) Mask... 15.97 038 - Ivory Coast (Bauld) Mask..... 9.48 NH-108 - Benin Standing Ibis..... 18.03 ASHANTI GOLD WEIGHT REPRODUCTIONS: ST-61 - Ashanti Pescock...... 3.87 ST-62 - Asbanti Mother & Child...... 3.87 APRICAN JEWELRY (replicas of Ashanti Gold Weights): AIC-16P - Two Alligators.....brooch\$ 3,35 BA-51P - Catfish brooch\$ 3.09 AIC-16P - Two Alligators.....neckiace 4.64 BA-52P - Alligator brooch 3.09 AIC-17P - Two Catfish - oval brooch 3.09 RA-2P - Sword.....brooch 4,64

HA-2ST - Sword w/stand.....

ST-64P - Love Birds.....brooch

AIC-17P - Two Catfish - ovalnecklace 4.38

MA-50P - Flat Fish.....brooch 3.09

rice to publishing information regarding sales transactions open them are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be etablished after a reasonable sourch whether an artist or urchaser is living, it can be easumed that the information

SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS

WASHINGTON, D. C. 20860

March 17, 1967

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

My dear Edith:

I hope you realize how much I enjoyed and appreciate the time you spent with me, especially so with all the problems and work that is now confronting you. The past few days were indeed a real revelation to me, and will make me work all the harder to ensure that the Folk Art Exhibition will be the best ever presented. If it isn't it will not be because of lack of information or material.

What a thrill to see so many familiar faces from Pieter Vanderlyn to I. Bradley and Joseph H. Davis, and it will be even more exciting when I see the works in your collection. I went to upstate Maryland yesterday and saw an interesting weathervane. For a moment I thought that it was a "deer" but gave up the idea to inspect it, as there was not a firehouse for miles and of course did not have your charm or a red car with leather seats. It was at second glance a ram!

Considering the number of books to go through, twenty or more in the sold section and fifteen or more from your collection, I hope to be seeing you quite often and will try to be as inconspicuous and out of your way as I can. I do look forward though to seeing Newtown; that will be a real treat. Undoubtedly I will not be back to New York until the week of April 10th.

Prior to publishing information regarding unless transaction magarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be enablished after a reasonable sourch whether an artist or purchaser is fiving, it can be assemted that the information may be published 60 years after the date of sale.

Charles B. Benenson 250 Park Avenue New York, N. Y. 10017

March 17, 1967

Famous Artists Schools, Inc. Westport, Conn. 06880

Att: Miss Eileen D. Fox
Research and Development

Gentlemen:

I am the owner of the Stuart Davis "Combination Concrete #2". I'd be pleased to give permission to use a photograph of the painting to be included in one of your teaching textbooks. Please credit "Mr. and Mrs. Charles B. Benenson".

The photograph can be obtained from the Downtown - whole letter.

Gallery, 465 Park Avenue, New York, N. Y. 3/20. Juled with

Sincerely yours,

CHARLES'B. BENENSON

CBB/s cc Downtown Gallery March 18, 1967

Miss Karen Freeman 208 Meeting Street Providence, R. I. 02906

Dear Karens

What with the problems involved in hanging our current exhibition plus rearranging other sections of the Gallery - and a lecture trip I made shortly after, with another requiring a trip to Chicago tomorrow, I have not had an emportunity to answer your letter and since the matter is not so urgent, I will do the best job I can in supplying the information you require as soon as I return (probably next Tuesday or Wednesday).

I am enclosing a catalog of the current show, which will continue through April 8th and hope that you will have an opportunity to see it if you plan to be in New York during Easter holidays. In any event, you will hear from me shortly.

Best regards.

Sincerely yours,

EGH/tm



ROSE ART MUSEUM Brandeis University Waltham, Massachusetts 02154

March 13, 1967

Mrs. Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

Thank you so much for your letter about the Dove exhibition. The reason I have not been in the gallery is very simple. With the addition of the Sao Paulo Bienal to the spring schedule, I have literally been working seven days and most nights every week. When in New York, I have been only able to do part of what was utterly essential to survival and have been unable to attend any exhibitions, etc. All openings have been out of the question.

On March 14, as a matter of fact, Arthur Drexler of The Museum of Modern Art is lecturing here at Brandeis so obviously that is impossible, but I am going to make every attempt to see the exhibition. I must see it not only because I tremendously admire his work, but I am also teaching a seminar in early twentieth century art of which his early abstract watercolors are a part. If you have a catalogue handy, I would appreciate receiving one.

With warm regards,

/William C. Seitz

Director

rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and punchaser invalved. If it cannot be stablished after a reaconable search whether an artist or inchaser is living, it can be assumed that the information by baseshished for vacon after the date of rate.

409 Biltmore Street Greenville, North Carolina

March 10, 1967

The Downtown Gallery 465 Park Avenue (57th Street) New York, New York

Dear Sirs:

I am a candidate for the Master of Arts degree at East Carolina College in Greenville, North Carolina. Rather than teaching when I receive this degree I would like to work in the metropolitan area. In this way I would hope to become better acquainted with the functions of the artist, gallery or museum, and the patron of arts.

Having discussed my intentions with the Graduate Committee, we have agreed that working in a museum or gallery would be beneficial and would afford me practical education in an area related to art in which I have had insufficient experience.

I would be interested in a position that might involve the selling or cataloguing of art works, or any other type of work related to the arts.

If you have any such positions available I would be interested in making application.

Thank you for your time and your consideration of my problem.

Gail Padgett

(Miss) Gail Padgett

Enclosure

Prior to publishing information regarding sales transactions, a searchest are responsible for obtaining written permission 5 cm both artist and purchaser involved. If it connot be a stablished after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information pay be published 50 years after the date of sale.

AFRICAN ART



The traditional carvings produced by the Negro peoples of Africa over a period of hundreds of years represent one of the great creative traditions of mankind,

Hardly <u>primitive</u> in the sense in which they are usually regarded, African sculpture is, in fact, a highly sophisticated form of expression reflecting a profound

sesthetic sense and remarkable technical skill.

On display in nine galleries of the Museum of African Art are more than 300 examples representing the styles of some 50 different peoples of West and Central Africa.

In a special gallery, the influence of African sculpture on the modern art of the Western world is demonstrated through the juxtaposition of African sculpture and Western paintings.

Publications and reproductions of African sculpture are on sale at the Museum.

NEGRO HISTORY

From the earliest days of the exploration of the New World, through the American battle for freedom and independence until today, and in every field of endeavor -- in science, art, industry and education -- Negro-Americans have made varied and fundamental contributions to the growth and development of the American nation.

The first man to lose his life in the American Revolution, the founder of the city of Chicago, the co-discoverer of the North Pole, the inventor of the shoe machine last, the developer of blood plasma -- these and countless other unsung heroes of American history were Negro.

In its gallery, PANORAMA OF NEGRO HISTORY, the Frederick Douglass Institute suggests with some forty depictions of great Negro historical figures how much of the Negro story in America is yet to be told.



Mr. Jeffrey Hayden 2410 Mandeville Canyon Los Angeles, California 90049

Dear Mr. Hayden!

I am so pleased that you are planning to be in ... New York during the middle of the month. The Niles Spencer has been surface cleaned and looks superb. It will be framed very shortly and I will be delighted to show this to you together with a large painting, which I believe I had mentioned to you previously.

I look forward to your visit.

Sincerely yours,

ECH/tm

of

March 3, 1967

Mrs. Lawrence A. Meyers 955 Park Avenue New York, New York 10028

Dear Mrs. Mayers:

As you requested, I am supplying below the current insurance valuation on your William Zorach polished bronse sculpture:

AWAKENING (CAPRICE), 1960 112"H. \$2000.

Sincerely yours,

EGR/tm

Thank you so much for your kind attention, now and always.

Sincerely yours,

Kauen

March 1, 1967

Mr. Y. Saitoh, Director Itoh Gallery Mikkel Bldg., 2-7, Ginsa-nishi Chuo-ku, Tokyo, Japan ant galley

Dear Mr. Saitoh:

I am sorry to be so late in answering your letter of January 23rd. No doubt you too have seen the newspapers announcement which appeared throughout the country and possibly in Tokyo as well. I am referring to the fact that the press carried stories about Ben Shahn's ill-ness, which sounded very serious at the time. Fortunately, however, he is on the mend after the severe heart attack and we all hope he will continue to improve. The doctors are optimistic and we are all dealighted that Shahn is back at home continuing his rest.

Under the circumstances, of course, it is still impossible to do anything about further plans in connection with the exhibition we discussed. As soon as the doctor will permit any business conference, I will discuss the matter with the artist and hope that he will have enough material available to carry out our original plans. I will keep in touch with you and you should hear from me within a month or so in this connection.

Sincerely yours,

EGH/tm

archers are responsible for obtaining written permission a both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or thaser is living, it can be assumed that the information be published 60 years after the date of sale.

Mr. & Mrs. George Herrick 33-18 N St. N.W. Washington, D.C. 20024

Mr. & Mrs. Robert Israel 140 Riverside Dr. New York, N.Y. 10024

Mrs. Edwin Wile \(\square 1088 \text{ Park Ave.} \)
New York, N.Y. 10028

Mr. John M. Garber V 29 Claremont Ave. New York, N.Y. 10027

Mr. & Mrs. Paul Ward 403 W. 6th St. Hays, Kansas 67601 Mrs. Mary T. Rehm 63 Cranberry St. Brooklyn, N.Y.11201

Mrs. Kurt Enoch 812 Fifth Ave. New York, N.Y. 10021

Mr. & Mrs. Matt Shaw / 772 Park Lane East Meadow, L.I., N.Y. 11554

Many thanks for your prompt attention.

Sincerely yours,

Tracy Miller

Prior to publishing information reggeding sales transactions, respecthers are responsible for obtaining written permanian from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information easy be published 60 years after the date of sale.

March 16, 1967

Mrs. Betty B. Devine, Registrar Amon Carter Museum 3501 Camp Bowle Boulevard Fort Worth, Texas

Dear Mrs. Devine:

I was greatly distressed upon receipt of your memo. We have been using W.S. Budworth all these years for packing and shipping our works of art and we have never had any problem. It is incredible that they would have used wet excelsion as they handle paintings, etc. for all the major museums, galleries and collectors. I have phoned them and they were not only bewildered but also indignant with the suggestion that there had been moisture in the excelsion. Naturally I am distressed about the entire matter, but "paper damage" is very easily adjusted - as you say - by marely removing the drawing from the frame and putting white board below and above with a weight on top - all this in the proper temperature.

If Mrs. Johnson decides to retain this picture for her collection, the drawing way be returned to us and we have an excellent conservator who specializes in "paper work". If the picture is removed from the frame and sent to us, he will mount it on ragboard for permanent protection.

Sincerely yours,

BOH/tm

courchors are responsible for obtaining written permission om both actist and purchaser involved. If it cannot be stablished after a reasonable search whether an actist or surchaser is fiving, it can be searched that the information ay be published 60 years after the date of sale.

appr

March 7, 1967

Mr. John Fell Stevenson 660 Sacramento Street San Francisco, California

Dear Mr. Stevenson:

I am very pleased that the Ben Shahn serigraph is being presented to the Adlai E. Stevenson College and am enclosing the official appraisal for the deduction. Since this is in the \$500. category, the I.R.S. will accept a single valuation as opposed to the routine of more expensive works of art which require a rather complicated process of writing to the Art Dealers Association for the printed forms requiring detailed information plus three photographs of the picture which, together with the forms, must be submitted to three dealers to arrive at an average valuation. Anything within \$500. is accepted per se.

I do want to mention the fact that I had the great pleasure of meeting your father at the Gallery and subsequently (1959) at the American Embassy in Moscow on the occasion of a party in his honor. This meeting was one of the highlights in my experience and I have his book relating to his experiences in the Soviet Union, with a very charming inscription. Consequently, I too would like to make a gift of a work of art to the College names for him.

Sincerely yours,

EGR/tm

P.S. At which branch of the University of California is the Adlai E. Stevenson Collage located? The following sculptures are, I understand from Nakian, in private collections. Do you know which private collections?:

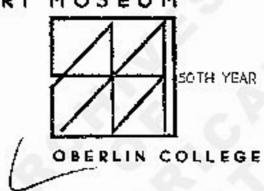
1921 limestone Jack Rabbit 1926 Girl and Calf, alabaster 1926 Girl and Cat, alabaster 1926 Calf, alabaster

I realize you did not represent Nakian until 1927 but since you have the only records for his work in the 20's to the mid 30's other than those of the Whitney Museum (which I have combed) I am turning to you in the hope that you may be able to clarify a few of these points for me.

I still remember with pleasure and appreciation our discussion and your generosity in allowing me to go through your files on Nakian in January. I do not want to burden you with these questions but I am stumped on them and thought you might be able to supply a few answers.

Sincerely yours,

Anne Gregory Terhune (Mrs. Harry E.) rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rehear is living, it can be assumed that the information asy be published 60 years after the date of sale.



OBERLIN, OHIO

March 6, 1967

Dear Mrs. Halpert:

I'm sorry to report that our purchase committee, which met late last week, decided not to acquire either of the Doves. We have sent the works off to you today, and hope they arrive safely.

We appreciate your allowing us to keep them this long. The photographs are being sent under separate cover.

With kind regards,

Sincerely yours,

Jan Keene Muhlert Curatorial Assistant

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

JKM:gk

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be etablished after a reasonable sourch whether an artist or archems is living, it can be assumed that the information ay be published 60 years after the date of sale.

Mrs. Lawrence A. Meyers

955 PARK AVENUE. NEW YORK, N. Y. 10028

Sentlemen: \$ 9000 . Enclosed is my check for the Ben Stahn Selh-screen. Vill you blease pend me a new appraisal in the

a new appraisal in the polished bronze by lum. Zorach called (Caprice) in the recent Torach retrospective.

This prece vas purchased an Dec. 21, 1963 - Sales slip

10210 - described as

Members as of October 1,1966

A.C.A. Gaffery Associated American Artists, Inc. Bahcock Cafferies Budhey Callery Rospendent Gallery Lee Castelli Gallery Galerin Chalette Cardier & Ekstrom, Inc. Peter Deitsch Gallery Tibor de Nagy Gallery Dawntown Gallery Andre Emmerich Callery, Inc. hairweather-Hardin Gallery, Chicago FAR Galleries, ber, Richard Felgen Gallery Juc., New York and Chicago Forte Gallery Jos Angeles Finding Colleries Forum Callery Rose Fried Callery Lateien Gobbschmidt James Gordman Callery, Buffato Grand Central Moderns Stephen Habit Gallery Dalmell Hartfeld Colleries Los Angeles B.C. Holtand Gallery, Chicago Lounard Hatton Galleries Marcha Jackson Callery Sidney Janis Gallery Kennedy Galleries, Inc. Samuel M. Koozz Gallery, Inc. Kranshaar Galleries Landau-Alan Callery Felix Landau Gallery, Las Angeles Lefebre Gallery R.M.Light & Co. Jnc., Baston Lock Galleries Albert Loch and Krugier Collery Main Street Gallerles, Chicago Makler Callery Philadelphia Pierre Matisse Callery Midtuwn Calleries Atilch Galleries Boris Mirski Callery, Buston Frederick Mont, Inc. Donald Marris Gallery, Detroit Newhouse Galleries, Inc. Betty Parsons Gallery Peridot Gallery Perls Galleries Frank Perls, Beverly Hills Politikexter Callery Frank Rohn Gallery Paul Rusenhorg & Co. Resemberg & Stiebel, Inc. Saidenberg Gallery Sam Şalz Bortha Schaefer Charles E.Statkin, Inc., Gafteries Stable Gallery Stacopffi Gallery, Inc. David Stuart Galleries, Los Angeles E.V. Thaw & Co., Inc.

All tembers located in New York City coupt where takes size indicated

Valley Home Callery, Dallas Maynard Walker Gallery

Weyhe Callery Willard Gallery, Inc. Howard Wise Callery Zabraskie Gallery, Inc. Coll. Georgiz Mus. of Arthers

Stuart Davis
SEOW ON THE HILLS
Oil on Canvas
22 x 32 inches

Arthur Dove LEAGUE OF NATIONS Pastel 21 z 18 inches 1931

944

Kuniyoshi SHE MOURNS Gousche on paper 27 x 21 inches

George K. L. Morris

Mixed Doubles

Oil on canvas

27 x 37 inches

Ben Shahn SUNDAY MORNING Tempera 16 x 24 inches

Ben Shahn
The CLINIC
Tempera
30 x 25 inches

Ben Shahn
MARTIN LUTHER KING
Lithegraph
20 x 16 inches

Charles Sheeler FACTORY Color Serigraph 7 x 9 inches

MAX Weber DRAPEAU Oil on canvas 12 x 20 inches

William Zorach

WATER LAKE AT DAWN

Watercolor

15-1/4 x 22-1/4 inches

Charles Demuth
STHL LIVE WITH SPOOM
Watercolor
12 x 10 inches

Maraden Hartley FRUIT-STILL LIFE Oil on canvas 20 x 20 inches

Marsden Hartley
FOREST GLADE
Pencil Drawings
14 x 11-1/2 inches
Gift of Mrs Adelade Kuntz and
Dr. James D. Perkinson, Jr.

John Marin
Farm, Mt. Morse, Small Point, Maine
Watercolor
16 x 19 inches

John Marin
Sea Scape
Etching
9 x 7 inches

Georgia O'Keeffee RED BARN Oil on canvas 14 x 16 inches

Abbott Pattison
SHERRED ON THE BRIDGE
Bronze /956
5-1/2 x 1 x 2 feet

(several other Pattison are on the campus, but not part of museum coll.)

Joseph Stella SCOTCH PIPER ON BAGPIPES Etching 8 x 6-1/2 inches

nor to publishing afformation regarding sales transaction, sucurchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or invalues is living, it can be assumed that the information by be published 60 years after the date of sale.

Page 2 Mrs. Edith G. Halpert

number of the members desire to charge such fees, I would, of course, be willing to prepare a form which could be used by such members as desire it to notify applicants for insurance appraisals that a fee will be charged.

With best regards,

Sincerely yours,

Raiph F. Colin Administrative Vice President

RFC/sr Encl. March 18, 1967

Mr. Van Deren Coke, Director University Art Gallery University of New Mexico Albuquerque, New Mexico

Dear Mr. Coket

At last someone has expressed an interest in the Van Zandt painting entitled MAZEPPA and I am writing to ascertain what price you wish to set on it so that I may follow through on a prospective sale.

We are still holding the Kuniyoshi drawing for you and if that is satisfactory as an exchange, I will use the figure as a guide. On the other hand, if you would like to set a figure, I will do the best I can.

I hope to hear from you shortly. Meanwhile, my best regards.

Sincerely yours,

ECH/tm

JEFFREY HAYDEN

Feb 27 1967

Dear Miss Halper,

Thank you for the photo of the Niles Spencer oil. As it is only 7"x12" I would hope it is not too expensive. May I get a quote on the price, please?

I hope to be in New York around the middle of March. Perhaps we could meet at that time.

Very truly,

2410 Mandeville Canyon Los Angeles Cal 90049 researchers are responsible for obtaining written provises on them both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Harch 4, 1967

Mr. Heyward Cutting 57 Lakeview Avenue Cambridge, Massachusette

Dear Heyward:

I too am very sorry that FACTORY CHIMNEYS will not be available for our exhibition and regret also that you will not be able to attend the opening festivities.

Your reference to me as the borrower who crassly removed the "dust seal" offends me. After all, we do have a reputation for handling works of art with loving care. According to our records, the painting was loaned to lows subsequently and it is possible that the glass was broken and replaced without the necessary protection. I did want to get this off my chest and hope you don't mind.

As I am sure that you will enjoy seeing the forthcoming exhibition here with so many new examples of Dove's work, all hopesthat you will be back from Europe before April 8th, when the show closes and that you will give as a report of your trip.

My best to you and Jerry.

An ever.

BOH/tm

THE	STATEMENT
DOWNTOWN	
GALLERY	
CALLERI	7

March 18,

196 7

NEW YORK, N. Y. 10022

Dr. Irving F. Burton 26912 York Read Heatington Woods, Michigan

PAID IN FULL

THANK YOU

Bookkeeper

best there are responsible for obtaining written permusion on both aritst and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

March 12, 1967

Mr. Fred S. Bartlett, Director Colorado Springs Fine Arts Center West Dale Street Colorado Springs, Colorado

Dear Fred!

I have just been advised that I wrote you previously about this matter, but did not include the most pertinent data. Here it is:



The two Tseng Yu-Ho's are being removed (much to the annoyance of the National Institute of Arts and Letters) on the 15th of this month and packed for shipment to you. You will receive the prize package considerably before the end of March so that you can have sufficient time for an appropriate sales talk.

Best regards.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is iting, it can be assumed that the information may be published 60 years after the date of sale.

March 9, 1967

Rev. Anthony Lauck, C.S.C. Director, Art Gallery University of Notre Dame Notre Dame, Indiana

Dear Father Laucks

It was so good to hear from you and, of course, I am delighted that you are happy with the Marin watercolor which you acquired some years ago.

As no doubt Georgia O'Keeffe advised you, we no longer represent her and have none of her paintings on consignment. During these many years I have purchased a number of her paintings for my own collection, which I had planned to donate to a specific institution. While I have not carried through the plan as yet, I am still holding the entire group for the purpose. However, it happens that we repurchased a very handsome flower painting of O'Keeffe's and I am sending you a photograph of this new acquisition, which was purchased by the Gallery for resale. All the pertinent data appears on the reverse side of the photograph. Incidentally, we had it surface cleaned as paintings which have been around for some time are affected by our well-advertised air pollution, but fortunately only superficially and we have an excellent conservator who removed the surface accumulation without affecting the painting in any way except to brighten it and return it to the original color organization.

I am quoting you the minimum price of \$6500, and would be glad to send it out for your consideration if you are interested.

I hope you plan to be in New York in the near future. It is always a great pleasure to see you.

Sincerely yours,

EGR/tm

-	ARBURO IN AMERICAN LIFE & AISTO	RY	:
	AMERICAN DILEMA, 2 vols., Myrdel (McGraw-Hill)	7.1	.1
	AMERICAN NEGRO WRITER AND HIS ROOTS, Redding, et al. (AMSAC)	2,0	
	DOLAGE TOP DRILLIAMEN. BELLET, IL LABORITAL	2,5	-
	COMPUTATION: INTERNATIONAL & INTERNACTAL HAPPENED (1979)	. 2	6
	Commontation; Black & White, Bennett, Jr. (Pelican)	2.4	.5
	UNLOID IN SLACK & WHITE, Silberman (Random Monta)	2.0	n
	BARA GHELTO, CLATE (HATDET & ROW).	5.1	
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Mrs. Max M. Salzman 871 Burr Avenue Winnetka, Illinois 60093

March 17, 1967

Mrs Edith Gregor Halpert, Director Tie Downtown Gallery, New York.

Dear Mrs Halpert:

Thank you for your gracious letter. It would be a pleasure and an honor to have you see some of my things "alive" here.

We are only a few blocks from Mrs Booz . If you advise me when you might be coming, I could easily pick you appland return you. As I know your time will be limited, arrangements could be made at the last minute, if I could be aware of the days you might be here.

About the Weber painting at the Art Institute. The matter is being taken care of and the slide or rather photograph of the slide will be available shortly and I will mail it to you.

Hoping that it will be possible for us to meet and thanking you for your cooperation , I am,

Sincerely yours,

Rosalind G. Salzman Mrs Max M. Salzman

871 Burr ave. Winnetka, Hi 6-2727

rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of rale.

mrch 15, 1967

Mine Recommy H. Jenes The Corneran Gallery of Art Washington, D. C. 20006

Dear Miss Jenes,

George L. K. Merrin's APERCOIN will remain in New York for the time being. I den't believe there is a commitment to the Geresran regarding this sculpture --- or is there? Please let me know.

Sincerely years,

Hemard Rese

JACOB SCHULMAN 97 NORTH MAIN STREET GLOVERSVILLE, NEW YORK 12078

February 27, 1967

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue Ritz Towers New York City

Dear Edith:

Enclosed please find check to apply on my account.

The Kuniyoshi painting that Mr. Evans was interested in is called "My Fate is in Your Hands."

Any information in this connection you can furnish would be very much appreciated.

With kindest regards, I am

Sincerely,

JS:KB

rior to publishing information regarding sales transaction regarding sales transaction remarks are responsible for obtaining written permiss rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published followers after the date of sale.

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BILAZAROW NEW YO

March 3, 1967

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Mrs. Halpert:

Please refer to your letter of March 1, 1967 concerning the services contemplated to be performed on your behalf.

Below, in general terms, represents the character and nature of the work to be performed:

- (a) Preparation of Federal, New York State and New York City Income Tax Returns.
- (b) Preparation of quarterly declarations of estimated Federal, State and City tax returns.
- (c) Preparation of statements of receipts and disbursements on a regular basis.
- (d) Preparation of balance sheets and profit and loss statements on a periodic basis.
- (e) Income tax planning, including a periodic review of gifts of personal art works to various tax-exempt organizations.
- (f) Estate tax planning for an orderly disposition of your Net Worth.
- (g) Periodic review of your security portfolio.
- (h) Business and tax advice concerning your personal relationship with The Downtown Gallery.

If you want to discuss the foregoing in greater depth, please feel free to call William Lazarow or myself.

Sincerely yours,

Albert A. Rettis

AAR:ns

March 6, 1967

Mrs. Edith Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

We have indeed published a catalogue of the show which opened yesterday, and of course, a copy will be sent to you and to each of the exhibited artists. I think the show looks very handsome and interesting, and I wish that you might take a look with your own eyes. Why not?

Very sincerely yours,

Ceen S. 6 Ees

Allen S. Weller, Dean



Department of Landscape Architecture

Department of Urban Planning

Bureau of Community Planning

Mrs. Edith G. Halpert - 2 - March 9, 1967

Lining and mounting of the paintings would cost \$250.00 each.
Removal of excess lining adhesive from surface usually also removes part of old varnish and retouching and this would mean that surface would have to be completely cleaned and then retouched. If this cleaning, etc. proved to be unavoidable, an additional charge of \$150.00 each would be necessary.

If owner also wished background to be cleaned down and repainted, there would again be a further charge of \$60.00 each.

The restoration cost can therefore be anywhere between \$250.00 to \$460.00 for each painting, depending upon which approach owner chooses.

MMW: th

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tior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission can both artist and practiseer involved. If it cannot be stablished after a reasonable search whether an artist or archaer is living, it can be assumed that the information say be published 60 years after the date of sale.

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

March 2, 1967

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y.

Dear Edith:

Fred S. Bartlett, Director

On February 17 I wrote you in connection with our borrowing two paintings by Tseng Yu-Ho for possible purchase bytour Contemporary Art Society. The two paintings were entitled FATHOM, 1962 and JOBRNEY IN THE AUTUMN, 1964.

Our Contemporary Art Society has its final meeting on April 10 and I am anxious to know if the paintings are still available for consideration. If so I plan to have them picked up in New York by Berkeley Express about March 155so that they may get here in ample time for consideration. I trust this will be satisfactory with you and that I may hear from you shortly.

Sincerely,

Director

FS8:jb